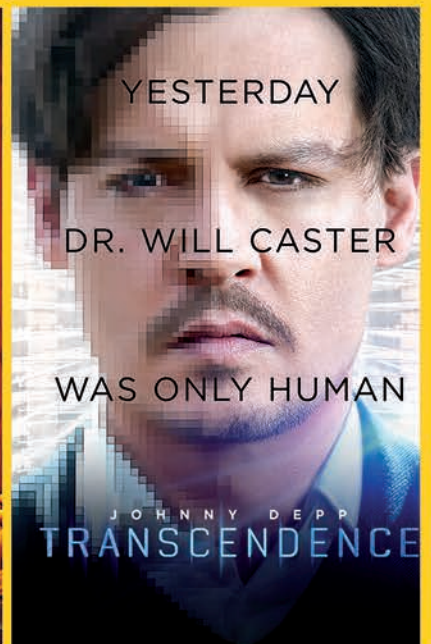
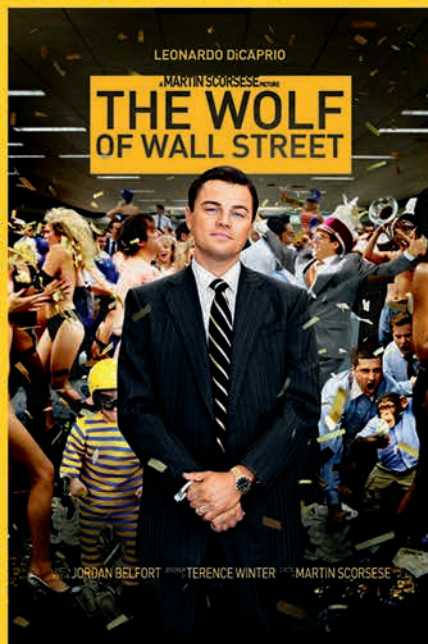


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AMY ADAMS' STORY GOES TO SONY

By Pamela McClintock

Hollywood studios have fallen hard for **Denis Villeneuve's** *Story of Your Life*, starring **Amy Adams**.

Late on May 18, Sony Pictures Worldwide Acquisitions struck



Adams

a deal with **Glen Basner's** FilmNation to distribute the \$50 million movie in most international territories. The pact came only days after Paramount prebought rights for North America and China for a reported \$20 million.

The project is set to start shooting early next year. FilmNation is producing *Story* with **David Linde's** Lava Bear Pictures and **Shawn Levy's** 21 Laps.

CONTINUED ON PAGE 6

Active A24 Enters Room

By Rebecca Ford

Continuing its busy buying streak at Cannes, A24 Films has prebought U.S. rights to *Room*, the adaptation of **Emma Donoghue's** novel that will star **Brie Larson**.

Lenny Abrahamson is attached to direct the project, which will start shooting in the fall.

Donoghue's *Room*, which came out in 2010, is told from the perspective of 5-year-old Jack, who, along with his mother, is being held captive in a single, small room by a man who kidnapped Jack's mother when she was a teen. The book, which has sold more than 2 million copies worldwide, received strong critical acclaim, and was longlisted for the 2011 Orange Prize and shortlisted for the Man Booker Prize in 2010.



Larson

CONTINUED ON PAGE 6

China's Croisette Crossover Stalls

After plenty of hype about the largest delegation ever from the mainland, a lack of Asian titles in the lineup and little dealmaking have dampened enthusiasm By Clifford Coonan and Patrick Brzeski

Of the 85 feature films screening across Cannes this year, there are just eight from Asian directors, and only two from China, **Zhang Yimou's** *Coming Home* and **Wang Chao's** *Un Certain Regard* title *Fantasia*. Compare that ratio with Asia's majority share of the global population — 4.3 billion of the world's 7 billion — and the region appears grossly underrepresented.

Undeterred, China aggressively has tried to assert itself as a more influential player on the Croisette. This year an estimated 400 Chinese sales agents and execs are in attendance and the country co-sponsored the Cannes market's opening-night party. The question is: After such heavy investment, what is China getting out of Cannes in return?

So far, the answer is lots of glitz but little tangible business, and even less of the international cultural prestige the country's leaders expressly covet.

"There have been a lot of parties, a lot of black ties and a lot of yachts," says one Hollywood studio head who prefers to remain unnamed due to the always sensitive nature of doing and talking business related to Beijing.

As of May 18, just one headline deal involving

China had emerged from the 2014 festival: Mili Pictures Worldwide's announcement that it soon will launch a Los Angeles office headed up by veteran producer **Bill Borden** and will release its first major Hollywood co-production, the \$22 million fantasy-adventure *Dragon Nest: Warrior's Dawn*, on July 31.

The key barrier between Cannes and the booming Chinese film industry appears to be both structural and a little paradoxical: As the country's domestic industry grows stronger, its international ambitions are on the wane. While Chinese movies recently have achieved market dominance over Hollywood at home by telling stories that speak to local themes and aspirations — the highest-grossing film in 2013 was *Journey to the West: Conquering the Demons* with \$201 million, ahead of *Iron Man 3*, which earned \$123.5 million — the sudden success has led to a glut of quickly produced mass-market titles with little to no potential to travel.

"The films that work in China don't work outside China," says **Felice Bee**, president of Huayi Brothers International. **Gong Li**, star of Zhang's *Coming Home*, which is getting a special screening at Cannes on

CONTINUED ON PAGE 6



Clockwise from left: *The Expendables 3's* Jason Statham, Harrison Ford, Mel Gibson, Sylvester Stallone, Wesley Snipes and Ronda Rousey stopped traffic on the Croisette on May 18, drawing a huge crowd as they rode through in a tank.

TANKS
FOR THE
MEMORIES

THR HEAT INDEX



ROBERT PATTINSON

The young actor is moving beyond his *Twilight* years with two films in the lineup. **David Cronenberg's** competition entry *Maps to the Stars* and **David Michod's** out-of-competition title *The Rover*, for which he's garnering positive reviews.



BERTRAND BONELLO

In what could be a case of fashion fatigue, the director's competition biopic *Saint Laurent* — the second French film about the designer this year — is drawing low marks from critics.

KNOW YOUR DEALMAKER



David Glasser
COO, The Weinstein Co.

Glasser put the final touches on a restructured deal for U.S. rights to *Grace of Monaco* and closed a \$3.5 million pact for **John Carney's** *Sing Street*. He's also expected to close a \$5 million deal for U.S. rights to thriller *The Coup*, starring **Owen Wilson** and **Pierce Brosnan**.

MEANWHILE, IN THE REAL WORLD ...

- **Anne Hathaway's** *Song One* was picked up for U.S. distribution by Cinedigm and The Film Arcade, four months after its premiere at Sundance.
- German film fund Medienboard Berlin Brandenburg called for the release of Ukrainian director **Oleg Sentsov** after he was arrested by the Russian secret service and accused of organizing a terrorist attack.
- A New Jersey court upheld a ban prohibiting a woman from writing about her children and ex-husband on Facebook.

NEWS 24/7 AT **THR.COM**



A rendering gives a taste of the destruction to be unleashed in *Inversion*.

Foresight Launches Disaster Epic *Inversion*

Mark Damon's company is backing the \$120 million sci-fi thriller about the catastrophic effects of Earth losing its gravity

By Pamela McClintock

Mark Damon's Foresight Unlimited has unveiled plans for an ambitious sci-fi epic about the loss of gravity in various regions around the globe. However, the project, called *Inversion*, has yet to nail down a director or cast.

Bragi Schut and **David Arata** — who co-wrote *Children of Men*, which was directed by *Gravity* Oscar winner **Alfonso Cuarón** — authored the script for the \$120 million movie. Preproduction is set to start in August.

Foresight CEO Damon and president **Tamara Birkemoe** are preselling *Inversion* in Cannes,

saying they already have struck distribution deals in Spain, Russia, Benelux, Scandinavia, Eastern Europe, Latin America, South Africa, Philippines, the Middle East, Turkey, India and Thailand. However, some buyers may wait for talent details before investing in the big-budget project.

Damon says *Inversion* will be released by a major Hollywood studio in the U.S., but won't reveal whether it is Warner Bros. (home of *Gravity*), Paramount Pictures, Fox, Universal, Sony or Disney.

Philip Lee (*Cloud Atlas*), **Michael Nozik** (*Syriana*) and **Markus**

Barnettler (*Conviction*) are producing and are in active talks with a director, Damon says.

Hong Kong's Pegasus Motion Pictures is among the project's equity investors.

"We are thrilled with the sales that Mark Damon and his Foresight Unlimited team have done," Nozik says. "The market's response has been so strong, it confirms this film is an original and incredibly fresh story that asks, what if gravity, the most taken for granted and least understood part of nature, betrayed us."

Foresight also is behind upcoming romantic dramedy *And So It Goes*, directed by **Rob Reiner** and starring **Diane Keaton** and **Michael Douglas**, and the planned 2015 **Spike Lee**-directed biopic *Spinning Gold*, set to star **Justin Timberlake** as record executive **Neil Bogart** and which the company brought to Cannes last year. **THR**

Jones Defends *Homesman's* Portrayal of Native Americans

By Stuart Kemp

Tommy Lee Jones says he has "no concerns" that his new film *The Homesman*, which debuted in competition May 18, presents native Americans as the bad guys, the actor-turned-director said May 18 as he met with the press following the movie's first screening.

Set during the mid-19th century western expansion of the United States, the film tells the story of a religious homesteader Mary Bee Cuddy, played by **Hilary Swank**, who hires "homesman" George Briggs (Jones) to help her transport three mentally ill women from their hardscrabble lives on the frontier to the care of a minister's wife in Iowa. Along the way, they confront a Pawnee raiding party,

setting up a tense confrontation.

Jones said the band of native tribesmen used in the film were descendants of the Cahokia tribe, famed for being horsemen. They claimed to be expert riders, he continued, "but not one of them could ride one side of a horse, but they looked like Pawnees."

But, he added, "I am not ashamed of the fact that they are considered by our characters to be potentially homicidal. We are not bending the truth at all or stereotyping anybody. That's the last thing we wanted to do."

Jones, speaking in his characteristically blunt style, said he also is exploring the female condition in the movie, aiming to link it to the way women are treated today.

"I don't think there's a woman in this room that has never felt objectified or trivialized because of her gender. There's a reason for that, there's a history of that and I think that's an interesting thing," he said. **THR**



From left: Tommy Lee Jones joined his *Homesman* stars Hilary Swank, Sonia Richter and Miranda Otto at the film's May 18 photo call.



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First Look



Anton Yelchin and Zooey Deschanel in *Driftless Area*

Described as an "unconventional romance," *Driftless Area* stars Yelchin as a young bartender who falls in love with an enigmatic young woman played by Deschanel, who also is being romantically pursued by a violent criminal (John Hawkes). Zachary Sluser directs from a script adapted from Tom Drury's novel of the same name. Produced by Unified Pictures and Bron Studios, the film is getting its sales debut at Cannes, with Radiant Films handling international rights and CAA, which packaged the project, representing domestic distribution rights. *Driftless Area* is now shooting in Vancouver.

Director Defends Plan to Make a Thriller About Missing Malaysian Plane

By Clifford Coonan

Making a movie about still-missing Malaysia Airlines Flight MH370 is a risk, but the film will work as a standalone thriller no matter how the real-life drama plays out, its director tells *The Hollywood Reporter*.

Speaking of his plans to make *Vanishing Act*, director **Rupesh Paul**, who also is pushing *Kama Sutra 3D* in Cannes, says the film "will not affect any passengers' families."

Authorities still are looking for the missing Boeing 777 plane, which disappeared March 8 with 239 people onboard.

While aware of the sensitivities surrounding the project, Pauls says "no one has complained yet."

However, the film appears to be generating plenty of chatter — much of it negative — online. Since May 17, when a trailer to promote the project was posted on YouTube, the clip has generated nearly 40,000 views, with 144 dislikes to 55 likes.

The comments have been particularly unforgiving, with many

arguing it's too soon for such a movie to be made and others accusing the filmmakers of cashing in.

But the director insists that he is not exploiting the tragedy. "Our movie is a thriller," he says. "It will not be based on stupid things. 'There will not be a [gun] and there will not be any aliens. The controversy will help indirectly, but we are not cashing in on the flight.'"

Despite the sensitivity of the subject matter, Paul believes there is a market for the film,

"People do not want a documentary, they want a thriller," he says. "Why should I make a movie on anything that does not attract people?"

The filmmaker expects to have the film ready for for a theatrical release in the fall, adding that there has been a lot of interest in Asian markets — even Malaysia.

"We have interest from Malaysian and Chinese companies for co-productions," he says. "The Malaysian company approached me, I didn't approach them." **THR**



Martin Freeman Picks *Hangman*

By Stuart Kemp

Brian Cox and **Martin Freeman** will star in *American Hangman*, a thriller about a kidnap plot that exploits the dangerous side of social media.

The movie will be penned and directed by playwright and documentarian **Wilson Coneybeare**. **Meredith Fowler**, **Jeremy Tebbett**, **Colin Tebbett** and Coneybeare will produce for a 2015 release with U.K. sales and finance banner Metro International touting it to buyers.

"I am thrilled to be able to work with talents as formidable as Martin Freeman and Brian Cox," said Coneybeare in a statement. "The two will be together in every scene, playing off one another in a very tense situation, and I think everyone will relish the fireworks created by these two artists."

Added Metro International chief **Will Machin**: "We have been working with the team developing this project for a number of years. It's an original and gripping commercial thriller that works on a number of levels and it's fantastic to have our belief in the project confirmed by the initial response from distributors." **THR**



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Worldview Backs Adrian Grenier's Nature Doc 52

By Gregg Kilday

Worldview Entertainment has signed on to finance and produce **Joshua Zeman's 52**, a documentary about the search for a mysterious whale that also has attracted **Adrian Grenier** as a producer.

Zeman will direct from a treatment he wrote. Filming begins this fall and will include a seven-week expedition in the Pacific Ocean to search for the whale, identified by the call he makes at 52 hertz, which is said to be a unique sound for a whale.

Lucy Cooper at Alldayeveryday is producing with Grenier under his label, Reckless Productions, and Zeman of Gigantic Pictures. Worldview's **Christopher Woodrow**, **Molly Conners**, **Sarah E. Johnson** and **Maria Cestone** will executive produce.

"There is still so much mystery in our oceans and the plight of this lonely whale speaks to something very human in all of us: the need to connect and be heard," Zeman said in a statement.

Worldview's dramatic feature *The Search*, directed by **Michel Hazanavicius**, will debut as a competition entry in the festival May 21. **THR**

COUNTRY	POPULATION	# OF FILMS IN THE LINEUP
CHINA	1.4 B	2
INDIA	1.2 B	1
U.S.	314 M	10
RUSSIA	144 M	1
JAPAN	128 M	2
FRANCE	66 M	17
U.K.	63 M	5
ITALY	63 M	3
KOREA	50 M	3
ARGENTINA	40 M	4
CANADA	35 M	4
AUSTRALIA	20 M	2

HEY, CANNES, WHY NO LOVE FOR ASIA?

A country-by-country look at representation compared to population shows a distinct Western edge

China

CONTINUED FROM PAGE 1

May 20, tells *THR* she finds local directors less interested lately in producing work that can attract interest abroad. "In China we already have so many people, when they're done watching these movies, we've made a few hundred million," she says. "So we don't need foreign support, and we don't need film festivals, and we don't need to have these high standards. This is very bad."

So it seems that in lieu of actual business in Cannes, the huge Chinese delegation is likely

to benefit most from forging new relationships and gaining insight into the way the West makes movies for the world, a stated goal by many heavy hitters in the sector.

Still, not everyone is convinced the Cannes trip was worth it. In an interview with *THR* in Shanghai ahead of the festival, *Coming Home's* producer, **Zhang Zhao**, was defiant about not getting into the competition: "We can market the movie without the support of Cannes," he said. "This is China. Zhang Yimou and I asked the question, 'Why do we make this movie? For Cannes?' No. It is for Chinese audiences." **THR**

Adams

CONTINUED FROM PAGE 1

Based on the short story by award-winning author **Ted Chiang**, *Story* will star Adams as an expert linguist who is recruited by the military to determine whether a group of aliens crash-landing on Earth come in peace or are in fact a threat. As she learns to communicate with the aliens, she begins experiencing flashbacks that will become the key to unlocking the greater mystery about the purpose of their visit.

Villeneuve, who impressed with *Prisoners*, will direct from an adapted script by **Eric Heisserer**.

Aaron Ryder and **Karen Lunder** will oversee production of the film on behalf of FilmNation, while **Tory Metzger** shepherds on behalf of Lava Bear. **Dan Levine** and **Dan Cohen** are spearheading for 21 Laps.

Adams is coming off an Oscar nomination for her work in *American Hustle* and has another buzzworthy film in the can, *Big Eyes*, directed by **Tim Burton**, in which she portrays painter **Margaret Keane**. The Weinstein Co. releases it Dec. 25. **THR**

Room

CONTINUED FROM PAGE 1

Ed Guiney will produce and **Andrew Lowe** will executive produce for Irish production company Element Pictures. **Tessa Ross**, **Sue Bruce Smith** and **Rose Garnett** will executive produce for Film4, which is developing the film with the Irish Film Board.

UTA Independent Film Group, which is putting together the financing alongside Element Pictures, handled the U.S. deal with A24. FilmNation is representing international rights and is shopping the project at the Cannes market.

Larson won raves in 2013 for her performance in the drama *Short Term 12*.

A24 has been very active at the festival so far, teaming with DirecTV for U.S. rights to the competition entry *The Captive*, starring **Ryan Reynolds**, and the crime thriller *Son of a Gun*, featuring **Ewan McGregor**. **David Michod's** out-of-competition title *The Rover*, his follow up to 2010's *Animal Kingdom*, which A24 will release in the U.S., had its Cannes premiere on May 18. **THR**

OUI, I DID SAY THAT!

A look at who's saying what at the festival

➔ "My destiny is to be in cold countries and with dragons."

KIT HARINGTON

The *How to Train Your Dragon 2* actor, noting the similarities between that film and his HBO series *Game of Thrones*, which shoots in Croatia and Iceland



➔ "It's not porno at all. To be porno, you have to see the big dick."

GERARD DEPARDIEU

The French actor, who plays Dominique Strauss-Kahn in *Welcome to New York*, responding to criticism of the film's extensive sex scenes

➔ "I had to pick out my own jewelry because my stylist isn't here. Can you believe it?!"

JULIANNE MOORE

The actress, joking about the hardships of going it alone at the festival



➔ "You wake up in the morning and your ass falls off. Then you know"

SYLVESTER STALLONE

The *Expendables 3* actor, sharing how to tell when you're too old to be an action star



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THE 2014 CANNES POSTER AWARDS

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MOST BLATANT EXAMPLE OF NEPOTISM

Bark Ranger (Canada)

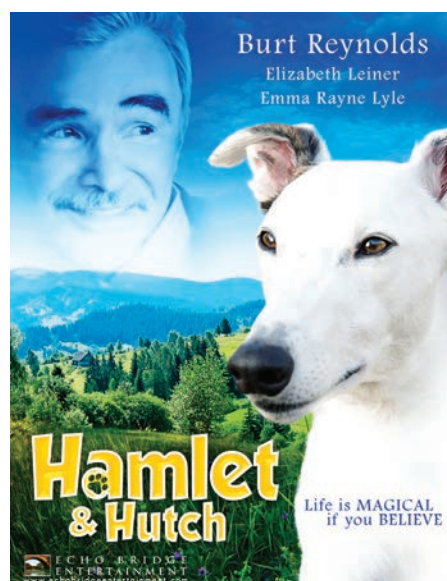
The lead dog in *Bark Ranger* is the great-great-great-grandson of the dog in *Air Bud*, further proof that in this business it's all about whose butt you sniff.



MOST HISTORICALLY INACCURATE

The Three Dogateers Save Christmas (USA)

THR is calling dog crap on this one. Everyone knows there actually were four characters in the *Three Dogateers*! Where's d'Ogtagnan?!



GREATEST DANE

Hamlet & Hutch (USA)

Finally, Burt Reynolds gets to take a turn as Shakespeare's brooding Dane in what must be a modern-day retelling of the Bard's tragedy. "To thine dog self be true," says Hutch/Polonius.



MOST PANICKED POOCHES

Paws, Bones & Rock 'N' Roll (Russia)

Dog No. 1: "Please, someone help us. She's not as cute as she looks."

Dog No. 2: "Can't ... breathe. Trapped in ... headlock."

Focus Features Takes Idris Elba's *Bastille Day* for North America

By Rhonda Richford and Pamela McClintock



Elba



Exarchopoulos

In another U.S. deal at the Cannes Film Market, Focus Features has prebought North American distribution rights to *Bastille Day*.

Idris Elba and **Adele Exarchopoulos** are set to star in the thriller, with **James Watkins** attached to direct from a script by **Andrew Baldwin**. The Paris-set film centers on a rogue CIA agent who teams up with an American con artist to stop a terror attack in France.

Michael, the American con-artist character has yet to be cast.

"We're in preproduction so we are just finalizing the last

piece of the casting," StudioCanal head of international sales **Anna Marsh** tells *THR*. "What's great is that we'll certainly have an active discussion together with Focus to find the perfect actor for the role of Michael, which is key to making this film a big success."

StudioCanal, which is financing the film, added the title to its roster just ahead of the festival last week and is handling international sales and will distribute it in France, the U.K., Germany, Australia and New Zealand. It flew out director **Watkins** to pitch the project to buyers in Cannes.

StudioCanal says it expects an additional 15 territories including Latin America to close by late Monday.

Beth Lemberger, Focus Features' evp business affairs, negotiated the deal with Marsh.

Said **Peter Schlessel**, CEO of Focus Features, in a statement: "We are all excited to be working with James, these accomplished producers and the incomparable Idris Elba on what will surely be a thrill ride set in Paris."

The project is being produced by **Philippe Rousselet** via his Vendome Pictures banner, along with **Steve Golin**, **David Kanter** and **Bard Dorros** for Anonymous Content. Filming begins later this summer, with a release planned for the third quarter of 2015 or first of 2016, a time the studio sees as the most viable time for a big action thriller.

Mike Flanagan to Direct Stephen King Adaptation

Oculus director **Mike Flanagan** will direct *Gerald's Game*, based on the **Stephen King** novel of the same name. Intrepid Pictures, which produced Flanagan's two previous horror films, will produce the project. *Game* is about a woman who accidentally kills her husband while handcuffed to a bed in a bondage game.



TF1 International Takes Almodovar Titles

TF1 International has picked up a slate of six library titles from acclaimed Spanish directors **Pedro Almodovar** and **Isabel Coixet**. The deal with Spanish production company El Deseo includes Almodovar's Cannes competition

titles *Volver* and *Bad Education*.

Isabelle Adjani, Chiara Mastroianni Vehicles Sell Wide

French sales firm Elle Driver has sold two star-studded features across territories. **Audrey Dana's** *French Women*, featuring **Isabelle Adjani** and **Vanessa Paradis**, sold to several markets including Brazil, Spain, CIS and Germany. Elle Driver also has sold *3 Hearts*, with **Chiara Mastroianni** and **Charlotte Gainsbourg**, to the U.K., Canada, Australia, Spain and Italy.

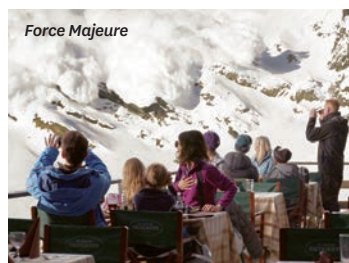
Britain's Stealth Likes Ian McShane Comedy

U.K. sales, financing and production firm Stealth Media Group has picked up international sales

duties for comedy *Road to Capri*, set to star **Ian McShane**, **Frankie Muniz** and **Virginia Madsen**. Atlas Distribution is handling U.S. distribution. The movie, set to start production in June, is about an American and an Italian who have nothing in common until the day they both find out about the death of their father, who turns out to be the same man.

Un Certain Regard Title Sells in Europe

Force Majeure, an Un Certain Regard entry, has sold to several



Chiara Mastroianni is going international with *3 Hearts*



McShane



Almodovar

markets in Europe, including Benelux, Switzerland and Scandinavia. Directed by Sweden's **Ruben Ostlund**, the family drama is set in the wake of an avalanche.

U.K. Firm Boards Croatian Director's *Box*

Parkland Pictures, a U.K. sales company, has come onboard Croatian director **Arsen A. Ostojic's** first English-language film, *The Man in the Box*, about a boy whose family hides a Jewish doctor during World War II. Ostojic's three previous features all were Oscar entries from Croatia in the foreign-language film category.

Horror Film *The Canal* Sells to China

Psychological horror film *The Canal* has sold to multiple territories, including to Yellow Brick Pictures for China and Malaysia, A-Film for Benelux and Festival Films for Singapore and Taiwan. The feature from director **Ivan Kavanagh** follows a film archivist driven insane when old footage reveals his family home was the scene of a brutal murder.

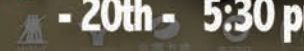
Sweden's Tre Vanner to Remake *Snabba Cash* in English

Swedish production group Tre Vanner is moving into English-language production, beginning with a planned remake of its hit crime trilogy *Easy Money* (*Snabba Cash*). The remake had been with Warner Bros., but rights have reverted to Tre Vanner, which is developing the project with screenwriters **Josh Campbell** and **Matt Stuecken**. *THR*



Boonie Bears: - 15th - 10 am - Olympia 6
3D Screening - 16th - 6 pm - Palais K
 - 17th - 8 pm - Olympia 3

Dragon Nest : - 18th - 10 pm - Olympia 5
Promo Screening - 19th - 11:20 am - Palais I
 - 20th - 5:30 pm - Palais G





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About Town

1 *The Captive*'s Rosario Dawson struck a pose in Vivienne Westwood at the Vanity Fair and Armani party at the Hotel du Cap on May 17.

2 From left: *The Hunger Games*' Liam Hemsworth, *Maps to the Stars*' Robert Pattinson and jury member Gael Garcia Bernal at the Vanity Fair party.

3 *The Expendables 3*'s Sylvester Stallone (left) and Jason Statham revealed at the VF fete.

4 Also at the VF party, which honored Giorgio Armani, *Lost River* star (and former *Doctor Who*) Matt Smith was flanked by actresses Gemma Arterton (left) and Lily James, who will play the title role in Kenneth Branagh's upcoming *Cinderella*.

5 *The Hunger Games: Mockingjay — Part 1*'s Jennifer Lawrence wore Dior to the film's photo call. Later that night, she and co-star Hemsworth danced to '80s tunes at the party thrown by Lionsgate for *Mockingjay*.

6 Justin Bieber (left, with Adrian Grenier) was the only star to bring an entourage to the event at the Hotel du Cap.

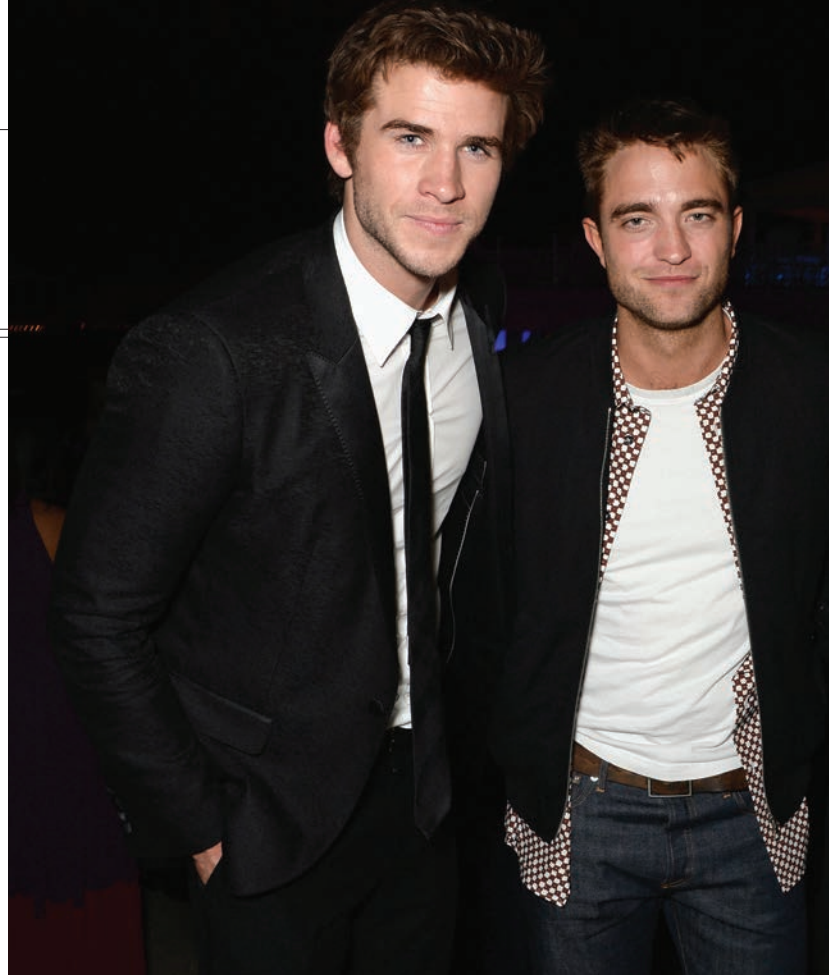
7 French actress Sophie Marceau (with Giorgio Armani) wore a jumpsuit by the designer to the celebration.

8 Cannes regular Adrien Brody

9 *Mockingjay*'s Sam Claflin was joined by his wife, Laura Haddock.

10 Pamela Anderson kept the focus on the environment — sort of.

11 The members of the *Un Certain Regard* jury (from left) Peter Becker, Maria Bonnevie, Pablo Trapero, Geraldine Pailhas and Moussa Toure gathered.

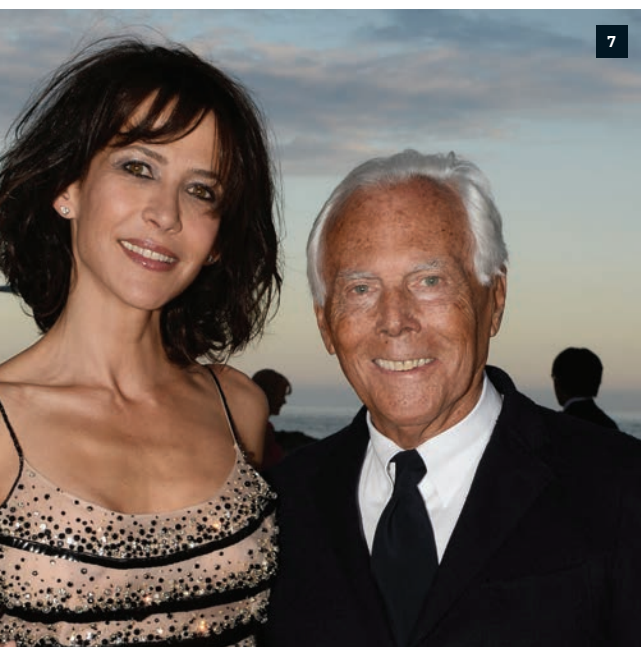




2



3



7



8



10



11



THR PARTY REVIEWS

VANITY FAIR/ARMANI DINNER AND PARTY

LOCATION Hotel du Cap-Eden-Roc

If Cannes runs from the ridiculous to the sublime, the *VF* party was a perfect example of the sublime — with dinner-crasher **Justin Bieber** contributing the ridiculous element. **Cate Blanchett**, **Tommy Lee Jones** and **Russell Crowe** joined **Giorgio Armani** for the risotto primavera dinner, then split. The party afterward was packed with the likes of **Barry Diller** and **Diane von Furstenberg**, **Paul Allen** and a hefty representation of *Expendables 3* heavies.

VERDICT IT DOESN'T GET BETTER THAN THIS



LIONSGATE/MOCKINGJAY PARTY

LOCATION Villa Les Oliviers in Antibes

It can be hard to impress the “been-there-done-that” Cannes crowd, but Lionsgate brought out the big guns for its splashy soiree at a stunning seaside estate in nearby Antibes. Models in couture costumes inspired by the film welcomed guests including **Liam Hemsworth** and **Julianne Moore** to the palatial grounds, where they partied under a misty moonlit sky so perfect it could have been programmed by Plutarch Heavensbee.



VERDICT THE ODDS WERE IN ITS FAVOR



BEIJING GALLOPING HORSE PARTY

LOCATION La Plage Royale

The crowd of Asian power players at the production company's fete buzzed as a teaser for **John Woo's** hotly anticipated *The Crossing* — China's answer to *Titanic* — screened for the first time. Attendees seemed especially pleased that the champagne didn't run out, as so often happens at events like these at Asian fests. The only complaint: The film's stars, including **Zhang Ziyi**, didn't hang around long enough among the public.

VERDICT MELLOW BORDERING ON DULL



About Town

RAMBLING REPORTER *By Gary Baum*



PowerLunch

Adele Exarchopoulos greeted friends with hugs at the outdoor patio of the Martinez on May 15. ... Cannes juror **Willem Dafoe** dined on the Carlton terrace May 16. Lawyers **Linda Lichter** and **Peter Nichols** lunched at The Grand. ... All on the Carlton terrace at one time on May 17: Lionsgate's **Rob Friedman** and Saban Films' **Bill Bromiley**; Sony Pictures Classics co-president **Tom Bernard**; **Dolph Lundgren** with **Ron Perlman**; **Roman Polanski**; and the cast of **Mike Leigh's** competition title *Mr. Turner*. Meanwhile at the Majestic, **Adrian Grenier** sipped espresso. Around the corner, CAA agent **Hylda Queally**, who reps **Cate Blanchett**, was at Fouquet's. Fox Searchlight's **Nancy Utley** and **Michelle Hooper** ate at Le Mesclun. Hong Kong Film Festival director **Roger Garcia** was at Pause. *Grace of Monaco* director **Olivier Dahan** and his **Prince Rainier**, **Tim Roth**, didn't let a critical dubbing get the better of them, lunching at the Hotel du Cap's Eden-Roc at separate tables the day after the premiere. ... At the Majestic on May 18, artist **Julian Schnabel** caught up with *The Homesman* producer **Peter Brant**. Escaping the sun under a canopy roof, **Jessica Chastain** and her *The Disappearance of Eleanor Rigby* co-star **Jess Weixler**, who have been friends since studying together at Juilliard, ate salads and drank rosé. The Grand was a hive of activity, with Open Road CEO **Tom Ortenberg**, **Guy East** in town with his new company White Horse, and *The Coup* producer **Christian Grasse** all taking meetings separately.



Dragon Stomachs Roar

Quelle horreur! The day after DreamWorks Animation's and Fox's red-carpet premiere for *How to Train Your Dragon 2*, the cast and director **Dean DeBlois** were supposed to do a full day of interviews.

But several of them — including **America Ferrera** and **Jay Baruchel** — felt so ill with stomach-flu-like symptoms that they ended their day early. DeBlois wasn't able to enjoy any of the fine French food because of the bug: "I've had a fever and nausea, so I haven't been able to eat anything," he says. "Some doctor told me I can only eat plain pasta with nothing else on it." **Djimon Hounsou**, who voices dragon hunter Drago Bludvist, apparently was the only one who escaped the cast's Croisette curse.



To Serve and Expose

Monica Bellucci's security detail may not be all that secure, as *THR* discovered when crossing

paths with her indiscreet guard in a restroom at the Grand Hotel. While asking for help hiding his mike in his collar, he happily revealed details of his glamorous charge's whereabouts. (Bellucci's in town with competition entry *The Wonders*.) "She's in the car," he said. "And she'll be back here at 3." Thanks for the tip!

Salma Pounds the Pavement

So passionate is **Salma Hayek** about her animated feature *Kahlil Gibran's The Prophet* (she's producing as well as voicing Kamila) that she interrupted **Harvey Weinstein's** meeting with French director **Claude Lelouch** to urge him to come see the special screening of the film May 17. No word on whether Weinstein made it.



Arsenal's Cannes Fans Head to the Pub

Hundreds of the fest's U.K. contingent called time out May 18 for a more important matter: the soccer match between the London Arsenal and Hull City of Northern England, who were plucky but outplayed 3-2 after scoring both of their goals in the first seven minutes. When Arsenal tied to force extra time, there was an enormous roar in Morrison's pub at 10 rue Teisseire. "I'm an Arsenal supporter, and it's been too many years without a trophy," says London-based sound editor **Rod Berling** (*Batman Begins*). Adds Brit producer **Taylor Salem**: "You can do a bit of networking and create opportunities here at the same time." — ADDITIONAL REPORTING BY CLIFFORD COONAN



What Are You Doing in Cannes, Grandmaster Flash?

The legendary DJ, in town to man the turntables at Bungalow 8 for the multiday Worldview-Weinstein Co. soiree, talks to *THR* about his festival experience.

Any favorite Cannes interactions?

I walked up to **Djimon Hounsou** and I'm like, "Can I take a picture with you?" and "My name is..." And he's like, "How f—ing dare you, you think I don't know who you are?" He made it really cool. It was great.

What else do you have going on?

I've got a deal for headphones. They will probably be called the Flash Phones. And I've signed a watch deal, the Grandmaster Flash watch.

Do you want to follow in Dr. Dre's Beats footsteps?

The ambition is to be comfortable. But some people need a billion to be comfortable. But him coming from our culture and being the first billionaire ... super-big ups.

Ever have any issues with people making annoying requests?

There's been one big super boss who keeps coming to me to ask to play one tune, "The Message." I'm always like, "I just played it five minutes ago!" It's my cardinal rule not to play things more than once, but he's the one paying to turn it up so it's difficult. I might go twice for him.

— ALEX RITMAN



FESTIVAL FOOD FACE-OFF

Steak Frites

Ah, steak frites, that most durable of French brasserie staples. It's available all over Cannes, an easy draw for the unadventurous U.S. diner. And the past half-decade has seen a remarkable new wave of America-oriented bistros emerge, as besotted with the Yankee dining tropes of today as the New Wave auteurs were with cinematic ones half a century ago. *THR* stopped by a pair of prime local examples to judge how they've adapted the national dish — washing them down, appropriately, with Coca-Cola Classics.



€17

— COUBY'S CAFÉ —

With Pharrell's "Happy" piped in, and a vaguely bro-y aesthetic, this better-burger spot at 3 bd. de Lorraine wouldn't be out of place in Santa Monica — if not for the fresh minced horse on the menu. The steak arrived adeptly cooked, unconventionally served with a strip of bacon and a sunny-side-up egg. It was playful and appropriate, but so wide of the concept as to nearly obviate it. Yet the frites were a marvel. They are wide, airy, properly crispy, totally satisfying and, most important, not excessively oily. You can't ask for better.

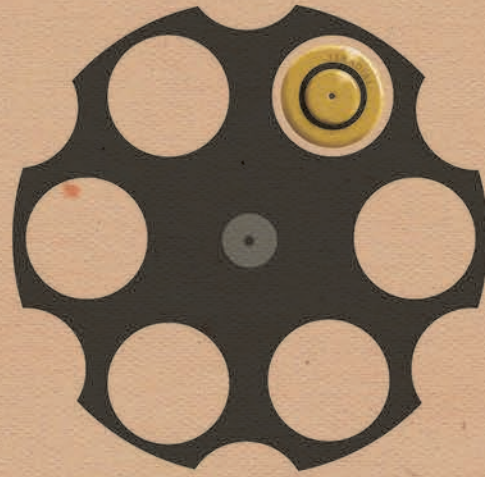


€19

— NEW YORK NEW YORK —

Holding a transatlantic mirror to Keith McNally's Francophilic SoHo sanctum Balthazar, this paean to loft-y Manhattan (white subway tile, exposed metal ductwork, hardwood floors and pressed tin ceilings) a few steps from the Palais at 1 allée de la Liberté manifests a traditional rib-eye cut. Though the frites are merely adequate — limp and unnecessarily stubby — the steak is invitingly well-marbled and luxuriating in its juices. And the single still-skinned onion, nearly liquid when unsheathed, is the perfect accompaniment.

ZE BEST!



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WHAT TO BUY, WEAR AND KNOW IN CANNES by Merle Ginsberg

Louis Vuitton's Palace Coup



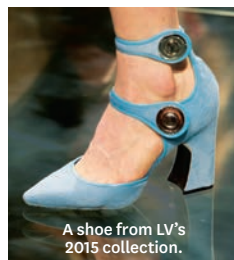
Above: Gainsbourg and Ghesquiere; below: Connelly.



Models walked the runway during Louis Vuitton's May 17 show in Monte Carlo.



Louis Vuitton upped its status ante (if that's possible) by staging its Cruise 2015 show — only the second by new LV designer **Nicolas Ghesquiere**, formerly of Balenciaga — on the grounds of the Palace of Monaco in Monte Carlo on May 17. It's the only fashion show to ever be staged there ("and probably the last," a source tells *THR*, explaining that the chaos of the construction disturbed the normal order of the principality). A glass structure was built just to house it, with Plexiglas floors that projected video of kinetic underwater seaweed as the models walked. Celebs **Charlotte Gainsbourg** (Ghesquiere's Balenciaga muse), **Brit Marling** and **Jennifer Connelly** (a Balenciaga devotee) all donned looks from the designer's fall 2014 collection and the entire room of 300 stood when **Prince Albert** and **Princess Charlene** entered. In an A-list twist, every guest (including stylist **Elizabeth Stewart**, in Cannes for clients **Cate Blanchett** and **Jessica Chastain**) was seated in the front row: The camel sofas that snaked the room were designed by Ghesquiere fave **Pierre Paulin**. And the clothes? LV Cruise has a big hint of the '70s, with vibrant solid or wild paisley printed jackets over flared pants but also a big dose of current trends like perforated fabrics, sheer lace, fitted tops with flared skirts, cropped leather jackets and loads of layering. "I always love to see what Nicolas will do next," Connelly tells *THR*. "He always surprises me." LVMH CEO **Bernard Arnault** grinned as waiters served champagne to the crowd, which didn't seem to want to leave the Palace. After all, Grace of Monaco slept here.



A shoe from LV's 2015 collection.



DRESS DU JOUR

JULIANNE MOORE in Lanvin

The *Maps to the Stars* actress' chic forest-green chiffon Grecian-style gown by her favorite designer, **Alber Elbaz**, did double duty May 17, taking a turn at both *The Hunger Games: Mockingjay* party and the *Vanity Fair* party.



Armani for Armani's Sake

It's no surprise that ladies would embrace **Giorgio Armani** gowns for *Vanity Fair's* Cannes fete at the Hotel Du Cap on May 17 — after all, the dinner and party honored the Italian designer, who pulled up in his yacht to dine with Armani acolytes **Russell Crowe** and **Harrison Ford**. **Cate Blanchett**, Armani muse and star of his Si fragrance ad campaign, who wore his ladylike Prive gowns to take home her Golden Globe and second Oscar this year, went full-on bombshell in a slinky lace sheer illusion skin-colored number that has not appeared in any Armani collection. **Naomi Watts'** delicate smoky sparkly gown was from Armani Prive spring 2014 and **Suki Waterhouse** donned a gypsy-style mismatched print Prive, also from spring 2014.



From left: Waterhouse; Blanchett (left) with Giorgio's niece Roberta Armani; Crowe and Watts.

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Ken Loach

The director most often invited to Cannes sounds off on the anxieties that grip him during every premiere, the collaborators who stay by his side and his dislike of the word 'auteur'

By Stuart Kemp

British director Ken Loach holds the world record for getting films accepted at Cannes: *Jimmy's Hall*, Loach's latest and his largest-scale production ever, is his 12th to be selected. The movie, about a fighter for freedom of speech in church-dominated 1920s Ireland, is Loach's 10th collaboration with writer Paul Laverty. Loach, 77, has won nine prizes at Cannes, including the FIPRESCI award for 1979's *Black Jack*, the Palme d'Or for 2006's *The Wind That Shakes the Barley*, about Ireland's 1920 civil war, and the jury prize for 2012's *The Angel's Share*, the latter two written by Laverty. Loach also received the 30th Anniversary Prize of the Ecumenical Jury for his life's work. Despite his formidable artistic reputation, Loach spoke with *THR* about his anxiety (still!) about bringing a film to Cannes, why the word "auteur" doesn't apply to him and just how he goes about finding those unfamiliar faces to turn into stars.

You have said this will be your last narrative film. Is that true?

Well, I kind of thought I wouldn't get through another one just as we were beginning *Jimmy's Hall* because it's a moment of maximum pressure when you haven't shot a thing, but you're knackered from all the prep and you've been away from home for a long time and you still have to get through the shoot. It's quite a daunting prospect — the effort you've got to find from somewhere and the nervous and emotional energy and all that. So it just seemed too daunting, but now having come out the other side, while I'm not sure we'll get another of that size, [we'll] at least get a little film together of some sort [with writer Paul Laverty] more akin to a documentary scale. There's nothing on the horizon yet.

Documentaries are still what you would like to make?

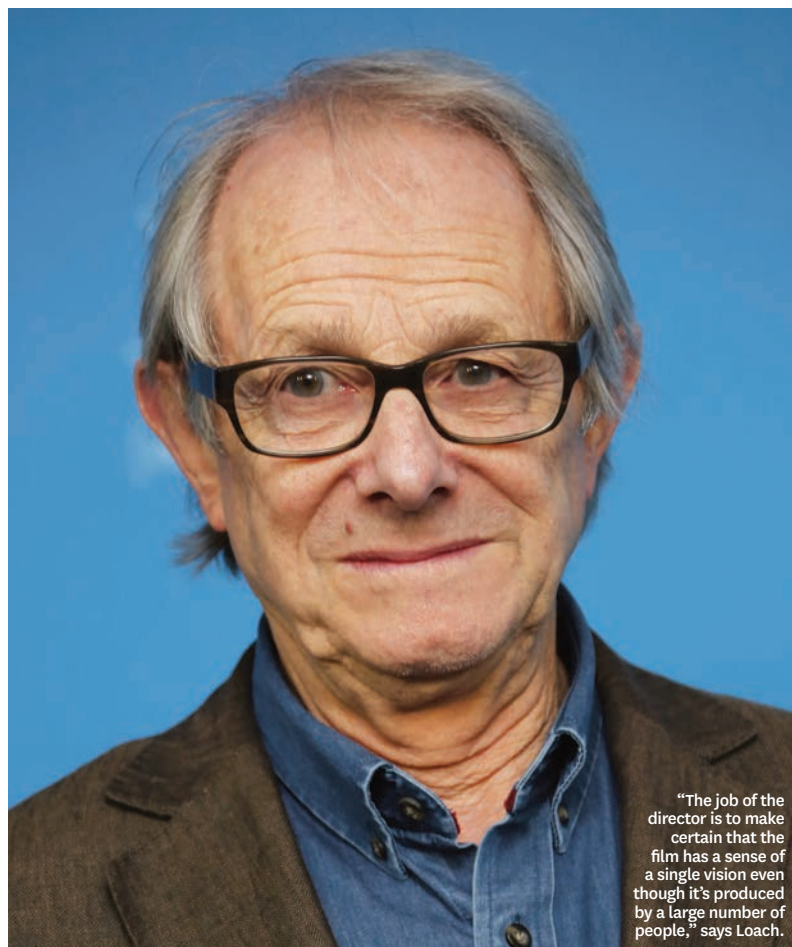
I think it's a scale thing. The bigger the scale, the more exhausting the prospect it is, so a small contemporary film may be a possibility. When you're at the wrong end of your 70s, everything is a challenge.

Where does *Jimmy's Hall* sit in tone with the other films you've made with Laverty?

We made *The Wind That Shakes the Barley* about the war of independence and the civil war, which were the pivotal moments of Irish history, really. *Jimmy's Hall* would seem to be a smaller story 10 years later. It's just a few events that indicate the society that had developed after that. As in all upheavals, there had been a huge range of ideas that had been explored in the independence struggle. Some of them hadn't been translated into action so the society that was left was one that was still based on landed interest and the power of the church and had turned into quite an oppressive society. So it's a corollary to *The Wind That Shakes the Barley*.

Can you tell me about casting Barry Ward in the lead role, continuing your tradition of pushing largely unknowns into the spotlight?

I work with Kahleen Crawford, who does the casting. We meet anyone who is remotely



"The job of the director is to make certain that the film has a sense of a single vision even though it's produced by a large number of people," says Loach.

interesting or interested or wants to have a go. We meet them all, hundreds literally, then we whittle it down to people who you can see in the part and they all have different qualities. *Jimmy's* a complex character with many different sides to him and the man who stood out was Barry.

Would you call *Jimmy's Hall* an issue-driven film?

The trouble is if you reduce the film to the phrase "issue-driven" it suggests something else. I hope it's a story based on those people at that time trying to do what they were trying to do. And the fun of it.

What defines an auteur for you?

It's not a word I'd use, to be honest. It means author and a film can't have an author in the same way a novel does or a written play. You've only got to look at a film to see that it has to be collaborative — the images, the performances and all the art direction and the costume, everything shrieks collaboration. It came about as a reaction against the studio-type production, where it didn't have a single voice. The job of the director is to make certain that the film has one voice and a sense of a single vision even though it's produced by a large number of people making contributions — to turn all those contributions from

individual voices into one coherent one.

Does it get any easier taking one of your films to Cannes, a place where you have been more than any other filmmaker?

The first thought is you hope it's not going to be a total disaster. It's anxiety. Anxiety about the showing and the worry that the projection will be good. The second anxiety is that I haven't made a load of old nonsense — and then the third is that you'll get through it all without making a complete arse of yourself.

Still nervous?

More nervous as the years go on. It's high risk in terms of the consequences the audience can have and the critics there. You just cross your fingers and hope they find it OK. It's quite a nerve-racking few days.

What about being the most invited filmmaker of all time?

It's extraordinary really. I can't believe it. I think one thing that has been important is that I work with a writer and producer [Rebecca O'Brien], who are equal parts of the team so it's not down to one person; it's a collaborative collective. It's meant we have been able to work at a reasonable rate, which is good fortune. *THR*

BY THE NUMBERS

29

Feature films Loach has directed

\$25.6M

Worldwide box office of 2006's *The Wind That Shakes the Barley*, his highest-grossing film

12

Times in Palme d'Or contention (including 1 win for *The Wind That Shakes the Barley*)

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Gong Li

The grande dame of Asian cinema opens up about her long history with Cannes and the power of the Chinese market: 'We can make eight figures without lifting a finger' By Rebecca Sun

EVEN AFTER 25 YEARS and more than a dozen Cannes Film Festivals, Gong Li still feels a thrill when she arrives on the Croisette. "I never get used to it," says the 48-year-old Chinese actress. "Every time I go, I'm energized by everyone's respect for filmmakers and artists." Gong will be in Cannes this month with *Coming Home*, in which she plays a woman who no longer can recognize her husband after he returns from a long exile during the Cultural Revolution. The out of competition selection reunites her with director Zhang Yimou for the first time since 2006's *Curse of the Golden Flower*; the pair began their careers together with 1987's wartime drama *Red Sorghum* and continued their partnership with such acclaimed dramas as *Ju Dou* and *Raise the Red Lantern*. But despite her contributions in elevating Chinese cinema's international profile, Gong, who became a Singaporean citizen in 2008, believes her native country still can do better. China, which is poised to become the world's largest film market by 2020, will have a record number of delegates attending the Cannes market this year and is co-hosting its opening-night party. But in order to make a true impact on the global film market, Asian cinema's grande dame tells *THR* that Chinese filmmakers need to produce more films of substance, "the kind that make you fall in love with cinema after watching them."

How do you and Zhang Yimou choose a project together?

There aren't many directors really making female-centric movies. Director Zhang's theme from the very beginning, from *Red Sorghum* to now with *Coming Home*, has been to use a woman's perspective to expound upon the story of an era. He chooses the story

before he thinks about actors who could play the roles. And if I don't feel at least 80 percent capable of pulling it off, I don't take the part. As an actor, I don't want to repeat myself, and in a single director's body of work, it's very easy to repeat what you've already performed. But he never wants me to do that.

How has your working process changed over the years?

We don't have to say much on set. He says, "You already have this character in you; you don't need someone else to guide you." And I say, "Right, I don't need it. If I'm not portraying her properly, let me know. But if I'm doing it right, just let me keep going." So it's this open collaboration. It's a kind of trust and mutual understanding. I know he believes that I can bring out whatever he wants to show in this woman.

When was your first time at Cannes?

It was '88, with *Red Sorghum*. That was Zhang Yimou's first movie — and mine too. It had already won the Golden Bear at Berlin, although none of us had gone. China had just opened to the world, and at the time, we didn't really understand film festivals. We didn't really understand the opportunity, because it had never happened before, winning such a big award.

Cannes was just about the first time I had traveled far from home. We had to wear very formal dress, so I wore a *qipao* [a traditional Chinese gown]. I suddenly felt like being an actress was a very respectable profession. When people really like your movie, they give you a very sincere, long standing ovation.

BY THE NUMBERS

30

Films in which Gong has appeared

\$163.8M

Worldwide box office of *Miami Vice*, her highest-grossing film

7

Number of Palme d'Or contenders in which Gong has starred (including 1993 winner *Farewell My Concubine*)



"In the past few years, I've noticed American movie stars going [to Cannes] more," says Gong (pictured at the festival in 2011). "Participation is strong, and they have a lot of films in competition."

In China, people revered scientists, teachers and politicians. It was the first time I realized acting could feed others spiritually. From

that Cannes forward, I decided to dedicate my life to becoming a good actor. I've held that conviction in my heart ever since.

Have you ever considered directing?

A lot of people ask me to produce or direct, but I don't think I'm qualified. It's hard enough for a person to do just one thing well in their life. I don't want to do too much. If I can be an honest, good actor, I'm already very satisfied.

How have you seen the Chinese film market change over the years?

It's grown a lot. The old theaters were very uncomfortable — they had hard seats and poor stereo systems. But about 10 years ago China began upgrading all its theaters, and moviegoing has become a part of Chinese people's lives. The other thing is there are so many Chinese people, and their standard of living is higher than

before. The world looks at China as a big place with a lot of people, a good place to make money. And because so many Chinese families send their kids abroad to study, they are familiar with foreign cultures, so Hollywood films are very successful in China.

But the biggest problem in the Chinese market is that it lacks nutrition. A lot of local movies are like fast food. Shallow, nonsensical movies can easily make tens of millions of dollars at home because there are already so many people in China. We think, "As long as we're entertaining ourselves, that's enough." We don't care about the foreign market, we don't care about film festivals, we don't care about Hollywood, we don't care whether a movie will sell in America or if it will sell in Europe. We can make eight figures without lifting a finger, so we don't need high standards. This has become a big problem facing local Chinese film. These movies earn a lot of money in China, but they don't sell outside the country. They have no impact.

I hope some of our good Chinese directors can turn this trend around. It's OK to have silly

Zhang directed Gong in 2006's *Curse of the Golden Flower*, their eighth collaboration.

movies, but they cannot become the mainstream. We should have some thoughtful pictures, entertaining movies, soul-stirring films — the kind that make you fall in love with cinema after watching them. This kind of movie is rare in China.

Have you seen an increased Chinese presence at international festivals? There are more Chinese participants at film festivals, but we don't necessarily have works to show. We don't have a lot of films that qualify for the major competitions. This is a real pity. We've had a few at Berlin and Venice, but at Cannes it's been a long time since we had many films in major competition. A lot of our actors go and walk the red carpet, but what can they show for it? I'd rather bring my work to participate.

What was your most memorable Cannes experience?

I went to Cannes for Zhang Yimou's *To Live* [in 1994]. The movie was banned in China, but because the producer was [from Hong Kong] and the copyright was his, he could send it to Cannes. The director didn't go, but I went with [co-star] Ge You. He won best actor, and the film received the second-biggest prize, the Grand Jury Prize. I was to accept on behalf of the director, and earlier that day, I had gotten a phone call saying my father had passed away. But this movie was called *To Live*.



“A lot of [Chinese] movies are like fast food. Shallow, nonsensical movies can easily make tens of millions at home because there are so many people.”

I don't know how to describe my mindset at that moment. The director wasn't there; it was just us two actors. There was no one by our side. You can't go onstage and cry. So I went up and thanked the jury on behalf of the director, and then I said, “This movie is also dedicated to my father.” I didn't say my father had just passed away that day, but I said that my father really wanted to see this film because he was from the era it depicted, but he didn't see it because he was sick. Then I went offstage and cried for a very long time.

Sometimes your work and your personal life conflict. I said, “I want to go home tomorrow,” and

I was told, “You can't go back because you have a lot of interviews to do.” And you can't be emotional during an interview because this is your job. That was when I learned actors pay a heavy price. Your life and your career must be separated very clearly. In our line of work, we have to face the public, the media, and if any problems emerge in your personal life, you cannot bring that on the film set, because you are embodying a different character. When you do that, you cannot be focused on yourself.

Do you ever get used to the Cannes experience?

Actually, no. I've been to Cannes

15 or 16 times, and every time I go, there's a kind of soul-stirring feeling. That's why I feel the Cannes Film Festival is done so well, because people never feel like they get used to its solemnity, its respect for artists. If beforehand you felt, “Oh, maybe I don't want to be an actor anymore. I want to take a break,” once you get there, you feel again like you still want to work. This film festival is very encouraging to actors. When you get here, you feel like your job is still important. There are so many people looking at you expectantly, saying, “Make more movies so we can experience another world in them.” When you get back from Cannes, you say, “I want to keep working.” It has this kind of power. There will be no, “Oh, I'm used to it, going to Cannes is just a part of the process.”

Every time I go to Cannes, I'm energized by everyone's respect for artists. I feel this way every time. **THR**



Bullet Hits Home

Jiang Wen's sequel to his 2010 blockbuster *Let the Bullets Fly* is generating strong buzz in China, and that's good news in Cannes

GONG LI'S ONETIME RED SORGHUM CO-STAR JIANG WEN has lit up the social-mediasphere in China with his latest film as director. Buzz has been building for months in anticipation of Jiang's 3D epic *Gone With the Bullets*.

“I love Jiang Wen's films, and I've been waiting for this one since I first heard about this. Please get released soon!” wrote Lcbkxdec on China's Twitter-style Sina Weibo network. Another webizen, Vanilla, hailed Jiang's “unruliness” and the sense of humor of another of the movie's stars, Ge You.

While his name may not be as recognizable in the West as Zhang Yimou's or Chen Kaige's, Jiang has become a huge star in China. After cutting his teeth with small roles in movies such as Zhang's *Red Sorghum*, Jiang blasted onto the national stage with the 2010 action comedy *Let the Bullets Fly*. Starring Chow Yun-Fat, the film took in \$110 million at the box office in China.

Where *Let the Bullets Fly* was set in 1920s Sichuan, *Gone With the Bullets* is set in Shanghai in the 1920s, and is a follow-up, though not exactly a sequel, to that film. Jiang expects it to be the second in a *Bullets* trilogy.

The director won't give away many details about the film's plot, other than that he plays a man who creates a beauty pageant that “ends tragically.”

“Where it differs from *Let the Bullets Fly* is that *Gone With the Bullets* is based on a true story,” Jiang tells *THR*. “In the last century, in the 1920s, Shanghai hosted a beauty contest, but the winner of the contest died by accident. These two things together shocked the whole of Shanghai.”

Sony has international rights to the film, which is set to open in China in December, and buyer interest is certain to be high when Buliyehu, Jiang's own company, offers a preview to select buyers in Cannes.

— CLIFFORD COONAN

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CEO, SIKHYA ENTERTAINMENT

Guneet Monga

The Mumbai-based powerhouse is the force behind India's new wave of filmmakers, 'the young Martin Scorseses,' as Thierry Fremaux calls them

By Nyay Bhushan

FOR SOMEONE WHO JUST LEFT HER 20S last year, Guneet Monga has chalked up an impressive run as a producer showcasing a new sensibility in Indian cinema. And with her films landing on the Croisette three years in a row — this year she is back as international sales consultant for *Titli*, which will compete for the Camera d'Or — the CAA-repped Monga now is a familiar face at Cannes, buzzing from one meeting to another with leading global industry players keen to work with her banner Sikhya Entertainment.

Born in Delhi, Monga graduated from Delhi University with a degree in mass communication and started out as a production intern on various projects before moving to India's film capital, Mumbai, in 2004. She went on to partner with acclaimed director Anurag Kashyap on such projects as the well-received *Gangs of Wasseypur*. Fast-forward to 2013, when *The Lunchbox* became a trailblazer, not just for Monga as producer and Ritesh Batra as a new director, but also for India's new wave of films, which Cannes festival director Thierry Fremaux describes as a genre distinct from Bollywood and art house fare. In between trying to crack overseas markets, the single Monga unwinds by sailing. She sat down with *THR* to discuss why now is the best time to be a filmmaker in India.

In a short span of time, you have made remarkable progress. How has the journey been so far?

Starting out was tough. Last year, I was at a breaking point, having put all my resources in so many projects over the years. It was becoming very challenging to go out and sell something that only I was passionate about. But the global success of *The Lunchbox* changed the game and now I move forward with new energy.

What are your plans for Sikhya Entertainment?

What I learned from *The Lunchbox* and its director Ritesh Batra is that there is a precision that goes into the script. Instead of rushing into lining up a slate of films like a typical producer, I am spending time getting



"At the end of the day, a film is always a director's medium and my role is to be able to support them to see their dream and vision through," says Monga, photographed May 3 at her Mumbai office.

scripts in the right shape. It really affects the development process. Most of the directors I invested in are now ready with their second or third films. And I have also started partnering with international industry players such as Karen Tenkhoff [*The Motorcycle Diaries*]. She is a producer on *Side Hero*, the next film from Vasana Bala [whose debut *Peddlers*, produced by Monga, screened in the 2012 Cannes Critics Week]. Another project being set up as an international co-production is upcoming filmmaker Neeraj Ghaywan's *Ud Jayega* [*Fly Away Solo*]. Its script was a finalist in the Sundance-Mumbai Mantra Screenwriters Lab. And then there's the planned Hindi remake of [French hit film] *The Intouchables*. This will be co-produced with [leading Bollywood filmmaker] Karan Johar.

How do you see international co-productions contributing to the creative and commercial aspects of a project?

I want to develop international co-productions where the script relates to both by making these stories more globally relevant. After *The Lunchbox* [which was released in more than

70 territories], I am now more exposed to the world. I have to think about global audiences, which influences the creative process because when I look for international partners, they get on board right at the inception stage. There has to be a certain newness to how we develop a project.

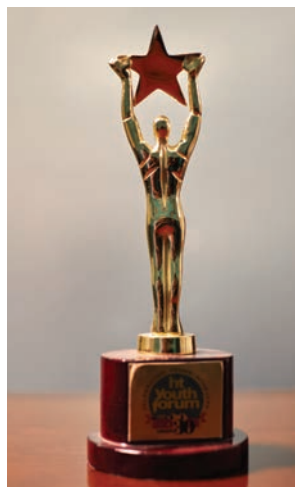
You also are handling outside projects such as *Titli*, which is co-produced by veteran Bollywood banner Yash Raj Films and was picked up for worldwide sales by U.K.-based West End Films.

I know it's early to say this, but

I think *Titli* is by far the best film that India could make this year. I saw a rough cut in October last year and its producer Dibakar Banerjee asked if I could come on board and position it internationally. So now I am thinking that I also want to work as a producer's representative, which is a common trend in the U.S. and other countries, but not yet in India. Depending on which project catches my fancy, I would like to rep producers or studios to position their films globally. For instance, I saw *Fandry* [the award-winning Marathi-language debut of director Nagraj Manjule] and absolutely loved it. Though I came in a bit late for its India release, I am now trying to sell it internationally. But you have to realize that nothing happens overnight. Behind *The Lunchbox* was a consistent effort and a constant engagement over three years that we built with a number of films such as *Udaan*, *That Girl in Yellow Boots* and *Gangs of Wasseypur*. When it comes to engaging the global industry, we are still not as developed as Iran, Mexico, Korea and other countries. We are still in the nascent stage of penetration. We still have to find our identity.

In your view, how has the international perception of Indian cinema changed in recent years?

I go back to my first time at the Venice Film Festival, in 2011, where I was trying to sell *That Girl in Yellow Boots*. Anything in a language other than English is considered art house. I went on to discover that I must crack this perception because I know that my films from *Gangs* to *Titli* are not art house. Even Thierry Fremaux said that there is a third genre of cinema coming out of India. And he said that this is being led by a new generation of filmmakers whom he calls "young Martin Scorseses." All I can say is that we are not a land of snake charmers: Our films are showing a new sensibility. *Lunchbox* spoke to people on various levels. People saw a new side to Mumbai with the



The trophy, awarded to Monga by the Hindustan Times honors leading Indian figures under the age of 30.

Autobiography of a Yogi

...those in California, of his
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COMING THIS WINTER

dabbawala [lunch-box delivery service] culture. But it was a love story at the end of the day. I am now trying to attract that kind of attention to other genres such as dramas and thrillers from India. As of today, I don't know where it will lead. But I do know that acceptance is coming. Also, I would like to do English-language films which can have an Indian angle as well — India has the largest population of English speakers in any country. And we have filmmakers who are ready to do English-language cinema, depending on the nature of the project.

But is there a sustainable business model for your kind of cinema?

Despite the success of *The Lunchbox*, this is still not a business model as hits like these are a one-off phenomenon. Over a decade ago, *Monsoon Wedding* was another breakout hit. But there *can* be a business model going forward and for that a lot of work has to go into the script and in forging partnerships at the inception stage. You do that by attending festivals such as Sundance, where you meet like-minded people who love what you are doing. I am trying to penetrate the markets, while on the other hand, I have my ear on the ground interacting with a new breed of fiercely independent directors who don't owe anything to Bollywood. Compared to the past when there were very few films trying to challenge the norm, now it's no longer a wild shot. Give me another two years when it will become a business model.

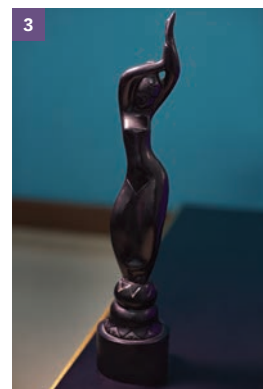
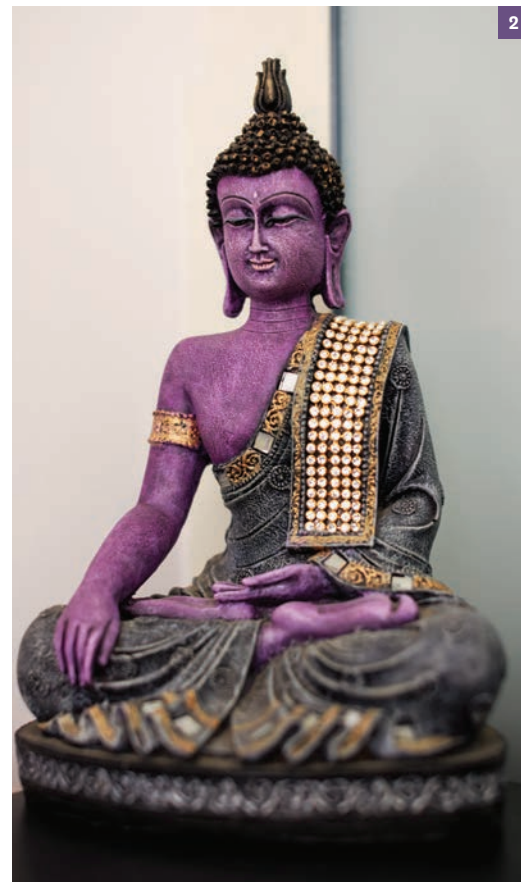
Being from Delhi, what made you want to move to Mumbai?



I grew up in a Punjabi family living in a big house in Greater Kailash Part 2 [an upscale South Delhi neighborhood]. Then my parents shifted to another area where we lived in an apartment block that exposed me to children from various backgrounds. That was a big influence in my formative years. As Punjabis, we have this aggressive ambition to pursue our goals and I guess that is what keeps me going. I would first shuttle between Mumbai and Delhi until I finally shifted there.

Have you faced any challenges as a woman producer?

I haven't faced any problems as a woman. I have actually faced problems because of my age because people don't take you seriously. But we are at an extremely great time where women are getting out of all sorts of clichés. We are uprooting and challenging everything in society. I think also socioeconomically about 60 percent of India is youth so there is an awakening and a change. It is the best time to be in India and work out of India. Even if I didn't exist, there would be no stopping this new wave. **VTR**



1. Monga picked up this planner in Berlin. "It's everything that we stand for," she says.
2. The Buddha was a gift from a friend of Monga's while they were working on a film together. "Purple is my favorite color," says Monga, "and he actually took time to have it painted purple for me and gifted me on Diwali."
3. Sikhya Entertainment's Filmfare trophy — one of India's most prestigious film awards — for *The Lunchbox*.

INDIAN CINEMA'S FEMININE RENAISSANCE



WOMEN HAVE BEEN MAKING STRIDES both in front of and behind the camera in the subcontinent's film industry. Here are four to keep an eye on:

NIMRAT KAUR

Trailblazer Guneet Monga introduced Kaur, 32, as a young, neglected housewife who bonds with a middle-aged man (Irrfan Khan) in last year's breakout hit *The Lunchbox*. Kaur, who started out in modeling, honed her acting skills in Mumbai's theater scene, winning accolades for her turn in plays such as *What Women Want*. With her first major film appearance in 2012's *Peddlers*, Kaur landed at Cannes for

the film's Critics Week screening. A year later she was back on the Croisette with *Lunchbox*, which bowled over critics and buyers alike, and since then, Kaur says she has been flooded with scripts.

NISHA PAHUJA

Director Pahuja's documentary *The World Before Her*, which has won various honors including best documentary feature at the 2012 Tribeca Film Festival, contrasts the world of the Miss India pageant with the women's branch of a Hindu right-wing organization. "There are many Indias and they are doing battle with each other now, just as they always have been," says

Pahuja, 46. "The battle I chose to focus on is the battle between tradition and modernity and how this plays out on the bodies of women." Pahuja recently raised about \$50,000 via Kickstarter for the film's planned India release, which also will include special screenings in small towns and villages. The Canada-based filmmaker has explored various aspects of India in her decade-plus career. Her first film, *Bollywood Bound*, followed Punjabi actress Neeru Bajwa as she left Canada to pursue a film career in India. Her follow-up, *Diamond Road*, took viewers on the journey of a diamond from mine to market. Pahuja next plans to look at fundamentalism in India.

KANGANA RANAUT

Award-winning actress Ranaut's radical characters are receiving rapturous applause from audiences and critics alike. Her breakout roles include 2006's *Gangster*, in which she played an alcoholic caught in a love triangle, and 2008's *Fashion*, where her turn as a substance-abusing model won her a National Film Award. In this year's hit *Queen*, Ranaut, 27, plays a simple, homely West Delhi girl who, after being dumped at the altar, decides to go alone on her honeymoon to Paris and Amsterdam, which ends up as a wild, soul-searching ride. And in her latest release, *Revolver Rani*, she takes on the role of a gun-toting bandit queen from India's badlands who plays dominatrix to her timid loverboy. Quentin Tarantino, take note.

GITANJALI RAO

A fine-arts graduate from Mumbai's prestigious Sir J. J. Institute of Applied Art, Rao, 41, is a self-taught animator and filmmaker who independently produces and directs her award-winning films. Rao screened her visually arresting debut short *Printed Rainbow* in the 2006 Cannes Critics Week, winning three awards, and served on the 2011 Cannes Critics Week short-film jury. This year, she is back at Cannes with *True Love Story*, a 19-minute short set in Mumbai. — N.B.



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REVIEWS

IN COMPETITION



Jones and Swank do some hard living.

The Homesman

Tommy Lee Jones' second feature is an absorbing, melancholy look at the hard lot of women in the Old West BY TODD MCCARTHY

THE ROUGH LOT HANDED TO WOMEN IN THE OLD WEST remains a footnote in the cinematic history of cowboy days, but it figures front and center in *The Homesman*. Tommy Lee Jones' adaptation of the late Glendon Swarthout's flavorful 1988 novel is both lyrical and shocking, weirdly funny and grimly serious. Fronted by fine and wise performances by Hilary Swank as a self-sufficient unmarried pioneer charged with transporting three insane women back East and by Jones himself as a shiftless claim-jumper obliged to help her, this beautifully crafted film intrigues as a story never told before and ratchets up dramatic interest through a succession of unexpected turns. Debuting in the Cannes competition, as did Jones' feature directorial outing, *The Three Burials of Melquiades Estrada*, this partially French-financed production should prove accessible to a wider audience than did that 2005 modern Western but nonetheless will need special handling by a conscientious distributor.

As he did with the contemporary *Three Burials*, Jones again looks at life in the American West from an uncanny angle, this time examining two solitaires who have pursued opportunities in sparsely settled territory in vastly different ways. Mary Bee Cuddy (Swank) is a proper, pious spinster who maintains her small Nebraska farm with an exceptional work ethic. Too old by 1850s standards to be considered ideal marriage material, she now has decided to approach matrimony as a business proposition, but, at the outset, is rudely rejected by a boorish bumpkin who tells her she's not only plain but "too bossy."

The next candidate is at the end of his rope — literally so, as he's sitting on a horse under a tree with a noose around his neck. Before she rescues the man from a fate he may well deserve, Mary Bee extracts a

promise from him that he'll do anything she wants if she cuts him down. And so it is that George Briggs (Jones), a bewhiskered rascal without a trace of trustworthiness about him, comes to accompany Mary Bee on an unwelcome task, taking to Iowa (which counts as the East from Nebraska) three women who have gone crazy due to the rigors and deprivations of life on the plains.

For a moment, it looks as though the film may be headed for *The African Queen* territory, an odd couple romance between two people of opposite temperaments stuck together on an unlikely odyssey.

But it doesn't play out that way at all, for starters because the three loony passengers cast a pall over an expedition that promises to take several weeks. One woman (Grace Gummer) has lost a baby and has been sent away by her husband after turning into a silent, doll-clutching zombie; another (Miranda Otto) was driven to despair by the failure of the family farm and hysterically threw her newborn baby down an outhouse hole, while the third (Sonja Richter) lost her mother in the snow and spends her days writhing and screaming.

During the middle section devoted to the journey, Jones and his co-screenwriters Kieran Fitzgerald and Wesley Oliver might have done a bit more to stir the dramatic pot. On the open range, which is wonderfully represented in its tawny splendor by locations outside Las Vegas, New Mexico, the little party are sitting ducks and at one point get attacked by Indians. But because George has the attitude that he's only in this for the pay-day, his character isn't forthcoming, so it takes a while for much to start cooking between him and Mary Bee.

It's easy to imagine the Coen brothers taking the same material more toward absurdist comedy, or a more conventional filmmaker pushing it toward an unlikely love story. But Jones' easing up on the reins may, eventually, work to the film's benefit in amplifying the shock when a huge dramatic left hook comes out of the blue; you can't see it coming and it takes quite some time to shake its effect and absorb its meaning.

So vast and unprotected is the world of the prairie that when, at length, the destination is reached, the vestiges of civilization seem like paradise on Earth. The woman who takes in the unhinged passengers (played by Gummer's mother, Meryl Streep) seems like the first relatively normal person to have appeared onscreen.

In what's probably her best big-screen role since *Million Dollar Baby*, Swank is obliged to keep Mary Bee's emotions in tight check, but the pain her valiant character bottles up emerges in piercing flashes. Jones' scalawag is a man on the run from everything he's ever done in his life, and the director guides himself to a performance that is mildly amusing and glancingly poignant by turns. The rest of the cast constitutes a colorful gallery of off-center characters for whom life has not worked out just as they might have hoped.

Rodrigo Prieto's cinematography has a precise and spare clarity that provides constant pleasure, while the fine work of production designer Merideth Boswell and costume designer Lahly Poore-Ericson's contribute most of all to further defining Mary Bee's character.

In Competition

Cast Tommy Lee Jones, Hilary Swank, John Lithgow, Tim Blake Nelson, James Spader, Hailee Steinfeld, Meryl Streep

Director Tommy Lee Jones // 122 minutes

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Frank Scheck, *The Hollywood Reporter*

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11:00 AM | INDUSTRY IN FOCUS: FILM FINANCE

Jay Cohen, Gersh
Nick LoPiccolo, Paradigm
Hal Sadoff
John Sloss, Cinetic
Peter Trinh, ICM
Moderated by Pamela McClintock,
The Hollywood Reporter

3:00 PM AMERICAN DIRECTORS IN CANNES

Reinaldo Marcus Green, *Stone Cars*
Annie Silverstein, *Skunk*
David Robert Mitchell, *It Follows*
Gabe Polsky, *Red Army*
Moderated by Aaron Hillis,
Filmmaker Magazine

4:00–6:00 PM J.P. CHENET HAPPY HOUR

J.P. CHENET
ICE EDITION

TOMORROW, MAY 20

11:00 AM AMERICAN PRODUCERS IN CANNES

Rebecca Green, *It Follows*
David Kaplan, *It Follows*
Nick Shumaker, *Cold in July*
Jason Blum, *Whiplash*
Moderated by Anne Lai, Sundance

1:00–3:30 PM STUDENT FILMMAKER SHOWCASE

Presented by American Express

4:00–6:15 PM EMERGING FILMMAKER SHOWCASE

Presented by American Express

6:15–8:00 PM FILMMAKER AWARDS CEREMONY & RECEPTION

WEDNESDAY, MAY 21

11:00 AM | IN CONVERSATION: LIFE ITSELF

With Director Steve James and Chaz Ebert
Moderated by Thom Powers, TIFF

4:00 PM | INDUSTRY IN FOCUS: HOW TO MAKE YOUR FIRST 3D MOVIE A FULL SUCCESS

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5:45–7:00 PM 3D NETWORKING RECEPTION

10:00 PM–2:00 AM SILENT DISCO

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The Wonders

A curiously resonant tale outside the norm affirms the importance and inherent mystery of the natural world

BY DEBORAH YOUNG

Wise beyond its years, like the teenage protagonist Gelsomina, *The Wonders* is a wistful but no-tears swan song recounting the disappearance of traditional rural lifestyle in Italy.

It's also the story of an inexperienced country girl looking to bust out of her family's limited horizons as bee-keepers and honey-makers, and in this it makes a perfect bookend to Italian writer-director Alice Rohrwacher's well-received directing bow *Corpo celeste* (*Heavenly Body*), which played in the Directors' Fortnight three years ago. The only Italian film competing in Cannes, and quite an atypical one at that, it should intrigue festival and art house audiences with its layers of barely-there meaning, but other viewers could find the story flimsy and the emotions scant, making it unlikely to go wide.

The tone hovers mysteriously between dream and reality and Rohrwacher pins the film on stark and striking images, like the haunting one (well used on the film's poster) of bees crawling over the expressionless face of a young woman. This archaic vision relates to the Etruscans, the early inhabitants of Italy in the area of Liguria. There, in a dilapidated old stone farmhouse, live Gelsomina aka Gelsi (Maria Alexandra Lungu) with her parents, her aunt and three younger sisters. Her stern German father, Wolfgang (Sam Louwyck), is determined to keep the modern world far away from his family, but rather inevitably his little band of outsiders ends up in an anachronistic clash with the encroaching "real" world.

There's a taste of Ermanno Olmi's peasant classic *The Tree of Wooden Clogs* as well as a bit of nostalgic hippiedom in this farewell to the land, though given the odd assortment of people involved — a German paterfamilias and the director's real-life sister Alba Rohrwacher as his strong-minded, French-speaking wife — these are not descendants of local farmers as in the Olmi film. In fact suspicion governs their relations with their neighbors, whose use of pesticides on crops has a lethal effect on their bees.

Lacking a son, Wolfgang is grooming his oldest daughter as heir to his bee kingdom, and Gelsi does show a certain talent for raising the little fellows. She has an otherworldly side that recalls the ancient people who originally worked the land. Lungu doesn't make a lot of emotional connection, but inspires admiration for the way she chases fugitive bees and overcomes crises, like a honey machine that overflows while her parents are

IN COMPETITION



Lungu (center) and Alba Rohrwacher (right) are Italian beekeepers.

away. Taking responsibility for her sisters is another of her duties, and it seems she will never get out of the harsh farm life embraced by her loving, close-knit family.

Into their closed-off world comes Martin, a small, emotionally scarred boy who's had scrapes with the law. The only thing he knows how to do is whistle, but he plays the part of inert catalyst for Gelsi's final liberation. Still it's a dangling role that needed to be taken a little further in the script.

One day, while Dad takes the girls for a swim break, Gelsi is thunderstruck by the opulent Felliniesque vision of Monica Bellucci outfitted as sort of Folies Bergere creature in white feathers, floating in the middle of the salt flats. The audience can see she's just an actress shooting a tacky commercial with a TV crew, and on some level so does Gelsomina, yet the magic of this apparition is so powerful it changes her life. They're publicizing a TV contest which will prize the most traditional farmer in the region, and the girl becomes determined to participate much against her father's wishes.

All this leads up to the final scenes on an island off the coast, where genuine and fake traditions square off. Laden with je-ne-sais-quoi mystery, the island offers the children a natural haven from whence to escape the new digital world of the comically awful television

show, which is shown as so gruesomely bad it's almost overkill on Rohrwacher's part. There are a number of bothersome scripting incongruities in the final sequences that one could quibble with, but realism is not the point of the film anyway and viewers who have come this far will tend to overlook them.

Young Lungu is well-cast in the main role and exploits a modest touch of narcissicism in some humorous song-and-dance numbers where she holds center stage. Playing the isolationist father who is furious at the world's intrusion but has no way to stop the momentum of events, Flemish actor and dancer Louwyck lends aggressive-shy complexity to the relationship with his daughter. As the mother, Alba Rohrwacher has a surprisingly small role in the story, but acquits it warmly and wisely. Bellucci squeezes a lot of fun out of her brief screentime, too.

French cinematographer Helene Louvart, who also shot *Corpo celeste*, boldly opts for a realistic look that doesn't hide the ugliness of peasant life in all its poverty, cloudy skies and mud.

In Competition

Cast Maria Alexandra Lungu, Sam Louwyck, Monica Bellucci, Alba Rohrwacher

Director Alice Rohrwacher

110 minutes

White God

This offbeat Hungarian entry imagines a canine uprising against cruel humans BY STEPHEN DALTON

Sympathy for the underdog takes on a literal meaning in this lightly dystopian canine thriller from Hungarian writer-director Kornel Mundruczo showing in the Un Certain Regard section in Cannes. On wet-nosed face value, *White God* is an urban adventure yarn about a teenage girl searching for her beloved pet dog. Under its furry skin, it's an angry allegory for political and cultural tensions in contemporary Europe.

The premise of this Hungarian/German/Swedish co-production is solid, even if the execution feels a little slack and the running time too long. Production values are also strong, with some impressive technical elements, notably the highly trained animal cast. Further festival play seems certain, with theatrical interest likely to be niche but with fairly broad appeal based on the universally marketable doggy angle.

Young big-screen newcomer Zsolia Psotta gives a confident, convincingly surly performance

as 13-year-old Lili, a solitary only child in contemporary Budapest forced to move in with her ill-tempered father (Sandor Zsoter) when her mother takes a job abroad. But Dad has little patience for Lili's best friend, a handsome and unusually smart mongrel named Hagen. With new political laws banning cross-breed dogs coming into force, Hagen cannot stay in the apartment long.

Cruelly dumped alongside an urban highway, Hagen begins his journey through Budapest's shady underworld. Sold into an illegal dog-fighting ring, he is trained to become a ruthless killing machine before escaping from his savage human captors. In a four-legged twist on *Rise of the Planet of the Apes*, Hagen then masterminds a mass breakout from the city dog pound, leading an army of fellow hounds on a roaring rampage of revenge against mankind. Lassie's come home — and this time he's boiling mad.



The streets of Budapest fill with dogs after they're broken out of the pound.

According to Mundruczo, *White God* is intended as a statement of solidarity for marginal and oppressed people. There certainly are strong echoes of Nazi-style ethnic cleansing in his depiction of an intolerant society imposing harsh new laws against mongrels, an increasingly timely theme in light of recent election gains by Hungary's neo-Nazi party Jobbik. Another anti-racist allusion is coded in the film's title, a play on Sam Fuller's cultish 1982 movie *White Dog*, about a vicious German Shepherd trained to attack dark-skinned people.

Mostly shot in jerky hand-held style, with a stridently percussive

score pumping up every hint of tension, *White God* falls somewhere between a superior genre thriller and a Big Statement movie. But much of the overlong human subplot could be safely trimmed or cut, bringing the canine story into sharper focus. Mundruczo's choice to use real dogs over digital effects is commendable, but also dampens potential menace and horror.

Un Certain Regard

Cast Zsolia Psotta, Grad Tzahi, Sandor Zsoter, Lili Monori, Lili Horvath

Director Kornel Mundruczo
119 minutes

A Hard Day

This slick, dynamic, twist-heavy police thriller combines supercharged suspense with flashes of dark humor BY STEPHEN DALTON

This year's Cannes festival is unusually light on Korean titles, with only two in the official selection, July Jung's small-town mystery *A Girl at My Door* and Chang's action remake *The Target*. Further down the Croisette in the Directors' Fortnight sidebar, meanwhile, Kim Seong-hun's *A Hard Day* offers a masterclass in throat-squeezing, stomach-knotting suspense.

Kim's second feature is essentially a genre thriller, but a superior example loaded with smart plot twists, dark humor and high-gloss visuals. The unlikely spark for the basic story was a scene in Pedro Almodovar's *Volver*, which must be a first for a Korean action movie. Opening domestically a week after Cannes, commercial prospects in overseas markets are potentially rich with the right marketing. An English-language remake might also make good business sense.

The hard day of the title is really the start of a fraught couple of weeks for Seoul homicide

detective Ko Gun-su (Lee Sun-kyun). Driving to his mother's funeral, he knocks down a stranger in an apparently fatal hit-and-run collision. In a semidrunken panic, he jams the dead man into the trunk of his car, a frantic mistake that triggers a sequence of increasingly audacious plot twists. Over the next few days, Ko finds himself desperately digging up graves, staging fake traffic accidents, dangling from skyscrapers and fighting for his life as a remorseless blackmailer bombards him with



After a car accident, Lee makes some very bad decisions.

anonymous phone calls about the dead man.

To give away more detail would risk spoilers, but *A Hard Day* is full of smart surprises and darkly funny lurches. The script includes some familiar cop-movie ingredients, including a team of crooked antihero detectives facing an Internal Affairs probe and an all-powerful villain whose shadow empire includes drugs, prostitution and Yakuza gangsters. But Kim treats these big-screen clichés as mere rocket fuel to ramp up tension levels from ominous rumble to deafening roar.

A Hard Day is swept along by Mok Young-in's poundingly percussive score and Kim Tae-sung's elegant cinematography, which includes some eye-catching rooftop shots and handsome hillside vistas around Seoul. In accordance with genre rules, it also features explosions, shock fatalities and more jumpy false endings than *Fatal Attraction*. Kim's classy cop caper certainly is not the deepest movie in Cannes, but it is a dynamic and highly enjoyable roller-coaster ride.

Directors' Fortnight

Cast Lee Sun-kyun, Cho Jin-woong

Director Kim Seong-hun // 111 minutes



Sparks fly between De Laage (left) and Japy.

Breathe

The second directorial outing of *Inglourious Basterds* actress Melanie Laurent features several knockout performances

BY BOYD VAN HOEIJ

A 17-year-old provincial French student is swept away by her friendship with the dangerous but oh-so attractive new girl in class in *Breathe* (*Respire*), the second outing as a director of *Inglourious Basterds* and *Beginners* star Melanie Laurent.

Laurent co-starred in her quirky and overly glossy first feature, *The Adopted*, but for her sophomore effort as a budding cineaste, she has chosen not to appear onscreen. Indeed, it would be difficult to imagine which role she could play in this loose adaptation of Anne-Sophie Brasme's eponymous French literary sensation, written when the author herself was only 17. Though the

story has undergone quite a few changes, what's intact is the novel's grittiness and emotional honesty, which more than compensates for the occasional coming-of-age cliché, and this French November release should see ample festival play as well as niche release opportunities in Franco-friendly territories.

Lanky, dark-haired teen Charlie (Josephine Japy) is having a tough time at home, where her mother, Vanessa (Isabelle Carre), finds herself alone after the infidelity of Charlie's foreign-born father (Rasha Bukvic) has come to light. Around the same time, a new girl joins Charlie's class: the rebellious blonde

Sarah (Lou De Laage), who moved back to France because the situation in Nigeria, where her mother works for an NGO, was getting too dangerous.

The two girls hit it off, to the consternation of Charlie's childhood BFF (Roxane Duran). When Sarah's mom (Carole Franck) can't make it home for the fall holidays, Vanessa and Charlie take her with them to a seaside trailer park, where Charlie and Sarah share a drunken kiss that, for Charlie, who's still a virgin, suddenly makes a lot of unspoken feelings very clear, as the struck-by-lightning look on Charlie's face reveals.

Laurent co-wrote the adaptation with fellow actor Julien Lambroschini and the duo changed quite a few things from the original novel, including the exact nature of the rapport between the protagonists and the fact that the story's not told in flashbacks but chronologically. It's a wise decision that allows events to unspool unburdened by the weight of possible future events and that lets audiences bond with an essentially innocent character who grows increasingly complex as the world around her does too.

This includes the subtly suggested realization that mother and daughter are really quite alike and that, though they can recognize the mistakes the other is making or about to make, they are unable to see the same mistakes coming in their own lives because for both, love is an irrational, almost all-

consuming force.

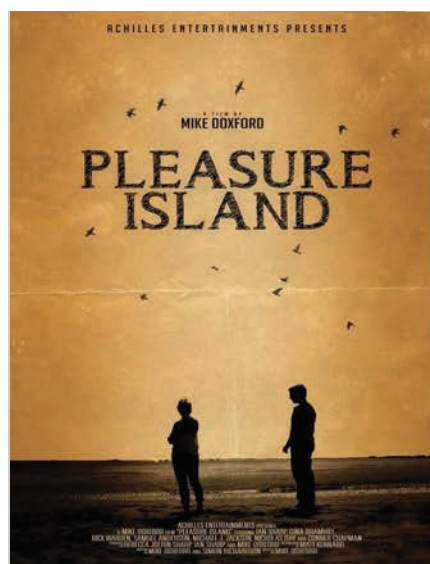
Laurent also impresses here as a director of actors, with Japy playing everything very small, though her thoughts are almost constantly readable on her pale face, and De Laage giving an appropriately mesmerizing, force-of-nature performance that initially manages to hide the complex layers of the character behind a tantalizing smokescreen. Carre also is strong in a much smaller role, effectively enriching Japy's work by offering both support and hints of subtle parallels between the two women.

Though Laurent reunites much of the same below-the-line crew as on *The Adopted*, the film looks radically different, with the washed-out colors and drab working-class environment a very believable backdrop for this story of tough emotions. Costume designer Maira Ramedhan Levi deserves special mention for her insightful work that visually suggests who the characters are and how those around them see them, such as in a high-school party scene, bathed in blue light, where Sarah appears in a vampish red dress and Charlie shows up in a comical, almost ridiculous panda costume, with both outfits foreshadowing roles that'll be playing in the scenes that follow.

Critics Week

Cast Josephine Japy, Lou De Laage, Isabelle Carre, Roxane Duran, Alejandro Abbaracin

Director Melanie Laurent
90 minutes



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REVIEWS



Sisters Sepe (left) and Monroe are in a tough spot.

It Follows

Canny manipulation of tone, atmosphere and tension makes this a satisfying little horror movie BY DAVID ROONEY

Writer-director David Robert Mitchell's 2010 debut, *The Myth of the American Sleepover*, was a gentle depiction of adolescence in the Michigan suburbs as a time of inchoate yearnings and fading innocence. He returns to that territory with the same sensitivity in *It Follows*, only this time the danger is far more malevolent than just plain old emotional vulnerability. Creepy, suspenseful and sustained, this skillfully made lo-fi horror movie plays knowingly with genre tropes and yet never winks at the audience, giving it a refreshing face-value earnestness that makes it all the more gripping.

Passing references to 1950s horror are sprinkled throughout the movie, which at times feels like *Invasion of the Body Snatchers* by way of a dreamy indie teenage limbo portrait. The "It" of the title evokes the classic threat of the ominous unknown. But in a tradition that took hold much later, starting at the end of the '70s, the menace is unleashed and spread via sexual encounters.

Via a needling John Carpenter-influenced electronic score from Rich Vreeland, who records as Disasterpeace, Mitchell lets us know that evil is lurking around pretty, untroubled 19-year-old Jay (Maika Monroe). She, of course, is oblivious to it, hanging out with her sister Kelly (Lili Sepe) and their friends Yara (Olivia Luccardi) and Paul (Keir Gilchrist), a sweet nerd whose obvious crush on Jay dates back to childhood. But she's deep into new boyfriend Hugh (Jake Weary), and when she has sex with him for the first time, the afterglow soon turns very ugly.

Mitchell keeps the exact nature of the force preying on these characters enigmatic. But there are enough details in Hugh's dire warnings and Jay's first taste of what's in store to create a vivid nightmare scenario. We learn that the immediate danger is passed from one person to the next through sex, and then whenever someone gets killed, the last person in line moves to the top of the victim chain. It's like a less gimmicky *Final Destination*.

By teen horror movie standards, this is a subdued affair; it's not especially original, and the characters, while likeable, could have been more developed. But it's also assured and genuinely unnerving enough to find an appreciative audience for savvy genre entertainment.

Critics Week

Cast Maika Monroe, Keir Gilchrist, Daniel Zovatto, Jake Weary
Writer-Director David Robert Mitchell // 100 minutes

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Run

Documentary filmmaker Philippe Lacote makes his feature debut with this picaresque adventure through the Ivory Coast's recent history **BY LESLIE FELPERIN**

Compact in terms of duration but stretched wide in its scope, *Run* makes one young man's picaresque adventures into a magical-realist microcosm of the Ivory Coast's recent history. It's the first fiction feature for its director, Ivorian native Philippe Lacote, who cut his teeth on the documentaries *Chronicles of War in the Ivory Coast* (2008) and *Cairo Hours* (2003), as well as several well-received shorts. He also produced Lonesome Solo's recent *Burn It Up Djassa*, which also starred *Run*'s charismatic lead Abdoul Karim Konate, playing a political assassin with a checkered career, sheltered by Isaach De Bankole's dissident. *Run*'s confident, flavorful direction and oneiric imagery will give it a head



start at further festivals, while it already has distribution secured in France with Bac Films.

After the eerie opening sequence finds a rag-robed Run (Konate) shooting the nation's prime minister in an Abidjan cathedral, the hero shows just how he got his name by hoof-

ing it across town, his somewhat unnecessary voiceover narrating as he goes. It transpires that Run has fallen in with some dissidents, and must take shelter with Assa (De Bankole) while the military searches everywhere for the assassin. Eventually, a curfew is called to quell unrest, echoing recent events in the still civil-war-torn nation.

While cooling his heels at Assa's, flashbacks unfurl his colorful backstory. Originally from the sticks, Run became an apprentice to the local rainmaker, Tourou (Rasmane Ouedraogo), a paternal mystic given to koanlike pronouncements about the moon and capable of soothsaying. The way his violent death provokes a rain-storm illustrates the very African belief in the veracity of magic, but the deployment of supernatural elements throughout is sparing and matter-of-factly handled.

Although it's clear the film is made with a local's intimate knowledge of the geography and

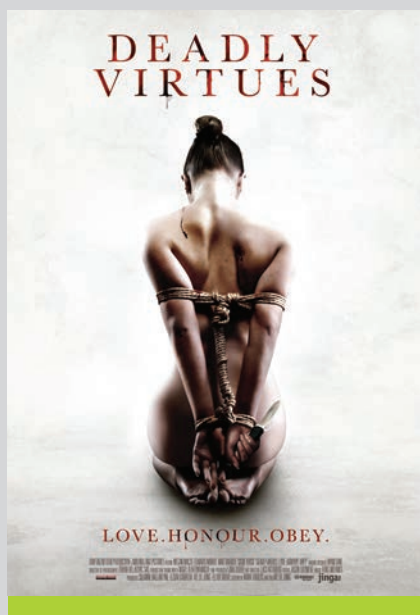
social textures of the Ivory Coast, there's a lot of developed world-art house aesthetic mixed in there too. It's palpable in the off-center camera set-ups (DP Daniel Miller's lighting capably evokes the subtly different color palettes of the city and countryside), the stripped-down, mesmeric score by Sebastian Escoffet and the looping, cursive editing credited to Barbara Bossuet. Lacote's experience with documentary-making shines through in his rapport with the actors, many of them non- or only semiprofessional, but who all have a relaxed ease in front of the camera. The result is a film that feels both deeply personal and urgent, but not strident or mannered. The current hotness of African cinema just got a little hotter.

Un Certain Regard

Cast Abdoul Karim Konate, Isaach De Bankole

Writer-Director Philippe Lacote
100 minutes

CANNES SCREENING

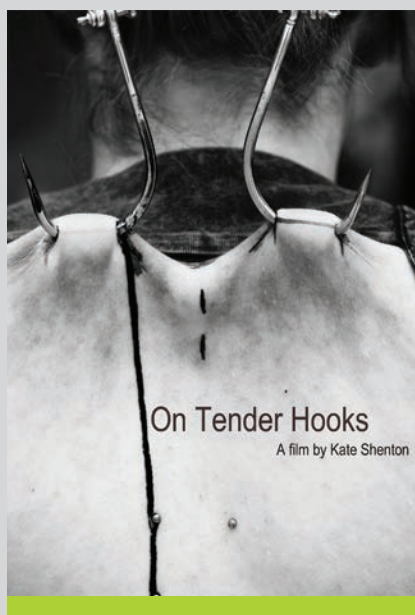


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GENRE THRILLER / 91 MIN / UK / 2013

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14:00 / PALAIS E

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TWITCH



ON TENDER HOOKS

GENRE DOCUMENTARY / 72 MIN / UK / 2013

SCREENING MONDAY 19TH
15:30 / PALAIS F

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GENRE THRILLER / 90 MIN / ISRAEL / 2013

SCREENING TUESDAY 20TH
13:30 / PALAIS D

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The Disappearance of Eleanor Rigby: Them

Ned Benson's love story starring Jessica Chastain and James McAvoy returns to the screen 68 minutes lighter than its Toronto incarnation BY DEBORAH YOUNG

Originally unveiled in Toronto in a 191-minute version that was divided into two parts called "Him" and "Her" and told from two different perspectives, Ned Benson's accomplished feature debut screened here in a brand-new 123-minute cut entitled *The Disappearance of Eleanor Rigby: Them*. Shedding 68 minutes makes a hefty difference in the way the story is told and how it feels to watch it. The shorter cut should have brighter commercial prospects as a smart, romantic date movie when it is released stateside by The Weinstein Co. at the end of September. It is also a far more conventional film and a much less fascinating journey.

More committed audiences would do well to invest in the whole shebang when the full two-part film finds limited art house release later in the fall, and enjoy the intense and engaging performances from Jessica Chastain and James McAvoy that bring the well-written screenplay to life.

As the curtain rises, Conor (McAvoy) and Eleanor (Chastain) are charmed young lovers for whom life is a game, though ominously he asks her not to break his heart in the first scene. Cut to Eleanor jumping from a bridge. In-between events gradually are revealed. They got married and lived in lower Manhattan, where he has a restaurant. But after a

tragedy, they began to pull apart. While both are traumatized, they react in different, perhaps gender-specific ways that lead Eleanor to disappear from Conor's life. Still in love, he becomes obsessed with getting her back.

Conor is struggling to make his way in life independently of his father (a wonderfully wry Ciaran Hinds), the dean of fashionable New York restaurant owners. The economic downturn forces the separated Conor to move home with Dad. Eleanor, too, returns to live in her family's house with her mother (Isabelle Huppert), whose career frustration is symbolized by a wine glass that never leaves her hand, her father (William Hurt), a therapist who has trouble communicating, and her sister (Jess Weixler). All of these

characters are worth knowing and the acting is excellent all around.

Chastain and McAvoy are highly expressive but also quite different actors, and it's sometimes a bit difficult to imagine her anthropology student and his foodie businessman so passionately in love. Chastain brings an edgy nervousness to the role that can verge on the irritating, while McAvoy is as lovable as a teddy bear; as Eleanor remarks, "He went soft and I stayed hard." It's an interesting gender reversal and one Benson explores thoroughly in the longer version. The final scene is truly affecting.

Un Certain Regard

Cast Jessica Chastain, James McAvoy, Nina Arianda

Director Ned Benson // 123 minutes



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FESTIVAL SCREENING GUIDE

TODAY MAY 19

8:30 *Foxcatcher*, Competition, USA, 130 mins., Lumiere, Panorama Media/Annapurna; ***Gente de Bien***, Critic's Week, Colombia, 90 mins., Miramar, Evidencia Films Y Producciones Ltda.

9:00 *Mange Tes Morts*, Directors Fortnight, France, 94 mins., Theatre Croisette, Capricci Films

9:30 *The Tale of the Princess Kaguya*, Directors Fortnight, Japan, 137 mins., Olympia 4, Wild Bunch; ***Tu Dors Nicole***, Directors Fortnight, Canada, 90 mins., Riviera 4, Seville International

9:45 *In the Name of My Daughter*, Out of Competition, France, 120 mins., Olympia 6, Elle Driver; ***Turist***, Un Certain Regard, Sweden, 120 mins., Riviera 3, Coproduction Office (Paris); ***White God***, Un Certain Regard, Hungary, 119 mins., Olympia 5, The Match Factory

10:00 *Timbuktu*, Competition, France, 100 mins., Gray 1, Le Pacte

11:00 *A Girl at My Door*, Un Certain Regard, Korea (South), 119 mins., Debussy, CJ E&M Corporation/CJ Entertainment

11:10 *The Tribe*, Critic's Week, Ukraine, 130 mins., Riviera 4, Alpha Violet

11:15 *Girlhood*, Directors Fortnight, France, 112 mins., Riviera 2, Films Distribution

11:30 *Hope*, Critic's Week, France, 91 mins., Lerins 1, Pyramide International; ***Refugiado***, Directors Fortnight, Argentina, 93 mins., Arcades 1, Memento Films International (MFI); ***When Animals Dream***, Critic's Week, Denmark, 84 mins., Miramar, Gaumont

11:45 *Cold in July*, Directors Fortnight, USA, 109 mins., Theatre Croisette, Memento Films International (MFI)

12:00 *Jauja*, Un Certain Regard, Argentina, 108 mins., Olympia 5, NDM; ***Le Meraviglie***, Competition, Italy, 110 mins., Star 2, The Match Factory; ***Les Combattants***, Directors Fortnight, France, 98 mins., Olympia 4, Bac Films; ***Maps to the Stars***, Competition, Canada, 148 mins., Lumiere, Entertainment One Films International

13:00 *Beautiful Youth*, Un Certain Regard, Spain, 106 mins., Bazin, NDM

13:15 *Gett*, The Trial of Viviane Amsellem, Directors Fortnight, France, 115 mins., Riviera 2, Films Distribution

13:30 *Darker Than Midnight*, Critic's Week, Italy, 94 mins., Star 4, Rai Trade; ***It Follows***, Critic's Week, USA, 100 mins., Riviera 4, Visit Films; ***Misunderstood (L'incompresa)***, Un Certain Regard, Italy, 105 mins., Palais J, Other Angle Pictures; ***Xenia***, Un Certain Regard, France, 123 mins., Debussy, Pyramide International

14:00 *Alleluia*, Directors Fortnight, Belgium, 92 mins., Olympia 3, SND - Groupe M6; ***Insecure***, ACID, France, 83 mins., Riviera 3, UDI - Urban Distribution International; ***Programme Court - Metrages 2***, Critic's Week, 140 mins., Miramar, Semaine de la Critique

14:15 *Le Meraviglie*, Competition, Italy, 110 mins., Salle Du O The Match Factory

14:30 *These Final Hours*, Directors Fortnight, Australia, 86 mins., Theatre Croisette, Celluloid Dreams / Nightmares

15:00 *Foxcatcher*, Competition, USA, 130 mins., Lumiere, Panorama Media/Annapurna; ***Turist***, Un Certain Regard, Sweden, 120 mins., Bazin, Coproduction Office (Paris)

15:30 *Fantasia*, Un Certain Regard, China, 85 mins., Lerins



Debussy's *Bird People*

1, Les Films du Losange; ***Wild Tales***, Competition, Spain, 122 mins., Olympia 6, Film Factory Entertainment

16:00 *Amour Fou*, Un Certain Regard, Austria, 96 mins., Riviera 3, Coproduction Office (Paris); ***Winter Sleep***, Competition, Turkey, 196 mins., Olympia 3, Memento Films International (MFI)

16:30 *Bird People*, Un Certain Regard, France, 127 mins., Debussy, Films Distribution; ***The Rover***, Out of Competition, Australia, 102 mins., Salle du 60eme, Filmnation Entertainment LLC

17:00 *Life Itself*, Cannes Classics, USA, 116 mins., Bunuel, Magnolia Pictures & Magnet Releasing; ***Mange Tes Morts***, Directors Fortnight, France, 94 mins., Theatre Croisette, Capricci Films; ***When Animals Dream***, Critic's Week, Denmark, 84 mins., Miramar, Gaumont

17:30 *Jauja*, Un Certain Regard, Argentina, 108 mins., Bazin, NDM; ***The Go-Go Boys***, Cannes Classics, Israel, 88 mins., Star 4, Other Angle Pictures

18:00 *Beautiful Youth*, Un Certain Regard, Spain, 106

mins., Olympia 6, NDM; ***Gente de Bien***, Critic's Week, Colombia, 90 mins., Arcades 2, Evidencia Films Y Producciones Ltda.

19:00 *Foxcatcher*, Competition, USA, 130 mins., Lumiere, Panorama Media/Annapurna

19:15, *Cartoonists: Foot Soldiers of Democracy?*, Out of Competition, France, 105 mins., Salle du 60eme, Kinology

19:30 *Ardor*, Out of Competition, Argentina, 90 mins., Bunuel, Bac Films; ***Cold in July***, Directors Fortnight, USA, 109 mins., Theatre Croisette, Memento Films International (MFI)

20:00 *The Kindergarten Teacher*, Critic's Week, Israel, 120 mins., Miramar, Le Pacte

22:00 *Overlord*, Cannes Classics, United Kingdom, 84 mins., Bunuel, The Criterion Collection/Janus Films; ***These Final Hours***, Directors Fortnight, Australia, 86 mins., Theatre Croisette, Celluloid Dreams / Nightmares; ***Xenia***, Un Certain Regard, France, 123 mins., Debussy, Pyramide International

22:30 *A Hard Day*, Directors Fortnight, Korea (South), 111 mins., Arcades 1, Showbox / Mediaplex, Inc.; ***Maps to the Stars***, Competition, Canada, 148 mins., Lumiere, Entertainment One Films International; ***When Animals Dream***, Critic's Week, Denmark, 84 mins., Miramar, Gaumont

TOMORROW MAY 20

8:30 *Two Days*, One Night, Competition, Belgium, 95 mins., Lumiere, Wild Bunch; ***When Animals Dream***, Critic's Week, Denmark, 84 mins., Miramar, Gaumont

9:00 *Queen and Country*, Directors Fortnight, United Kingdom, 114 mins., Theatre Croisette, Le Pacte

9:30 *Wild Tales*, Competition, Spain, 122 mins., Star 2, Film Factory Entertainment; ***Xenia***, Un Certain Regard, France, 123 mins., Lerins 2, Pyramide International

9:45 *The Kindergarten Teacher*, Critic's Week, Israel, 120 mins., Olympia 4, Le Pacte

10:00 *Beautiful Youth*, Un Certain Regard, Spain, 106 mins., Olympia 6, NDM; ***Self Made***, Critic's Week, Israel, 105 mins., Palais K, Westend Films

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MARKET SCREENING GUIDE

MONDAY MAY 19

00:00 *Fallen Cape*, Spain, 88 mins., Star 1, Magno Entertainment Sl; ***George A. Romero's "Dawn of the Dead" 3-D***, USA, 128 mins., Star 2, New Amsterdam Entertainment, Inc.

8:30 *Foxcatcher*, Competition, USA, 130 mins., Lumiere, Panorama Media/Annapurna; ***Gente de Bien***, Critic's Week, Colombia, 90 mins., Miramar, Evidencia Films Y Producciones Ltda.; ***Song One***, USA, 90 mins., Palais C, Lotus Entertainment

9:00 *Halfway*, Belgium, 90 mins., Palais H, Films Boutique; ***Mange Tes Morts***, Directors Fortnight, France, 94 mins., Theatre Croisette, Capricci Films

9:15 *Casanova Variations*, France, 118 mins., Arcades 1, Alfama Films; ***Rock Paper Scissors***, Canada, 117 mins., Palais F, Filmoption International

9:30 *A Dark Reflection*, United Kingdom, 110 mins., Palais J, Fact Not Fiction Films; ***Ghadi***, Lebanon, 100 mins., Star 4, Fortissimo Films; ***Innenkind***, Germany, 75 mins., Arcades 3, Sakura Filmproduktion E.k.; ***Kingston Paradise***, Jamaica, 84 mins., Palais D, California Pictures, Inc.; ***Lindenfeld***, Romania, 95 mins., Palais B, Romanian Film Centre; ***Mr. X***, 71 mins., Riviera 2, Films Distribution; ***Piranha Sharks***, USA, 100 mins., Gray 4, Red Sea Media Inc.; ***Pleasure Island***, United Kingdom, 98 mins., Gray 2, Achilles Entertainments; ***The Tale of the Princess Kaguya***, Directors Fortnight, Japan, 137 mins., Olympia 4, Wild Bunch; ***Tu Dors Nicole***, Directors Fortnight, Canada, 90 mins., Riviera 4, Seville International

9:45 *In the Name of My Daughter*, Out Of Competition, France, 120 mins., Olympia 6, Elle Driver; ***Turist***, Un Certain Regard, Sweden, 120 mins., Riviera 3,

Coproduction Office (Paris); ***White God***, Un Certain Regard, Hungary, 119 mins., Olympia 5, The Match Factory

10:00 *Beijing, New York*, China, 110 mins., Lerins 2, Easternlight Films; ***Children 404***, Russia, 76 mins., Palais C, Rise And Shine World Sales; ***Club Sandwich***, Mexico, 82 mins., Olympia 7, Funny Balloons; ***Filmage: The Story of the Descendents / All***, USA, 90 mins., Gray 5, Vmi Worldwide; La Tirisia, Mexico, 110 mins., Riviera 1, Media Luna New Films Ug; ***Mexico's Most Wanted (El Charro Misterioso)***, Mexico, 100 mins., Palais K, Mundial; ***Of Horses and Men***, Iceland, 85 mins., Palais E, Filmsharks Int'l; ***Paranormal Bad Trip 3D***, France, 72 mins., Palais I, Artus Films; ***Pulp***, United Kingdom, 93 mins., Arcades 2, Altitude Film Sales; ***The New Rijksmuseum - Feature***, Netherlands, 54 mins., Gray 3, Outlook Filmsales; ***Timbuktu***, Competition, France, 100 mins., Gray 1, Le Pacte

11:00 *A Girl at My Door*, Un Certain Regard, South Korea, 119 mins., Debussy, CJ E&M Corporation / CJ Entertainment

11:10 *The Tribe*, Critic's Week, Ukraine, 130 mins., Riviera 4, Alpha Violet

11:15 *Fack Ju Goehte*, Germany, 119 mins., Arcades 3, Picture Tree International Gmbh; ***Girldhood***, Directors Fortnight, France, 112 mins., Riviera 2, Films Distribution

11:20 *Dragon Nest*, China, 100 mins., Palais I, All Rights Entertainment Limited

11:30 *112 Weddings*, USA, 90 mins., Palais H, Dogwoof; ***2030***, Vietnam, 98 mins., Palais D, Premium Films; ***A Girl Walks Home Alone At Night***, USA, 100 mins., Star 3, Kinology; ***Black Coal, Thin Ice***, China, 106 mins., Star 4, Fortissimo Films; ***Canada: Not Short On Talent***, Canada,

110 mins., Palais F, Telefilm Canada; ***Cantinflas***, Mexico, 98 mins., Gray 4, 6 Sales; ***Hope***, Critic's Week, France, 91 mins., Lerins 1, Pyramide International; ***Hussein Who Said No***, Iran, 172 mins., Palais B, Farabi Cinema Foundation; ***Laggies***, USA, 100 mins., Palais J, The Solution Entertainment Group; ***Mother***, Japan, 84 mins., Gray 2, Shochiku Co., Ltd; ***Refugiado***, Directors Fortnight, Argentina, 93 mins., Arcades 1, Memento Films International (MFI); ***When Animals Dream***, Critic's Week, Denmark, 84 mins., Miramar, Gaumont

11:45 *Cold In July*, Directors Fortnight, USA, 109 mins., Theatre Croisette, Memento Films International (MFI); ***The Homesman***, Competition, USA, 120 mins., Salle Du 60Eme, Europacorp

12:00 *3 Mile Limit*, New Zealand, 92 mins., Palais I, Park Entertainment; ***Dawn Patrol***, USA, 96 mins., Lerins 2, Red Sea Media Inc.; ***Difret***, Ethiopia, 99 mins., Riviera 3, Films Boutique; ***Eternal Ash***, Venezuela, 110 mins., Gray 3, Filmexport Group; ***Guardian***, Indonesia, 90 mins., Gray 5, Birch Tree Entertainment; ***Iranian***, France, 105 mins., Palais G, Doc & Film International; ***Jauja***, Un Certain Regard, Argentina, 108 mins., Olympia 5, NDM; ***Kiki's Delivery Service***, Japan, 109 mins., Palais C, Toei Company, Ltd.; ***Le Meraviglie***, Competition, Italy, 110 mins., Star 2, The Match Factory; ***Les Combattants***, Directors Fortnight, France, 98 mins., Olympia 4, Bac Films; ***Maps to the Stars***, Competition, Canada, 148 mins., Lumiere, Entertainment One Films International; ***Maracanazo: The Football Legend***, Uruguay, 75 mins., Palais E, Latido; ***Miss Meadows***, USA, 92 mins., Olympia 3, Myriad Pictures; ***Mr. Kaplan***, Uruguay, 100 mins., Arcades 2, Memento Films International (MFI); ***Rain Doll***, France, 100 mins., Riviera 1, Wide;



Run, Boy, Run, Poland, 112 mins., Gray 1, Radiant Films International; ***The Finishers***, France, 90 mins., Olympia 7, Pathe International (Fr); ***The Trip to Italy***, United Kingdom, 108 mins., Olympia 6, Goalpost Film

13:00 *Beautiful Youth*, Un Certain Regard, Spain, 106 mins., Bazin, NDM

13:15 *Gett, The Trial of Viviane Amsalem*, Directors Fortnight, France, 115 mins., Riviera 2, Films Distribution

13:30 *Behavior*, Cuba, 108 mins., Palais D, Latido; ***Campus Moviefest Shorts***, USA, 100 mins., Palais F, Campus Moviefest; ***Cracks in Concrete***, Austria, 105 mins., Palais H, Films Boutique; ***Darker Than Midnight***, Critic's Week, Italy, 94 mins., Star 4, Rai Trade; ***Der Samurai***, Germany, 79 mins., Arcades 3, Salzgeber & Co. Medien Gmbh; ***Desert Dancer***, United Kingdom, 103 mins., Lerins 1, 6 Sales; ***Elle L'adore***, France, 109 mins., Arcades 1, Studiocanal; ***It Follows***, Critic's Week, USA, 100 mins., Riviera 4, Visit Films; ***Misunderstood (L'incompresa)***, Un Certain Regard, Italy, 105 mins.,

Palais J, Other Angle Pictures; ***Roaming Wild***, USA, 66 mins., Gray 4, Vmi Worldwide; ***The Borderland***, France, 98 mins., Gray 2, Red Sea Media Inc.; ***Xenia***, Un Certain Regard, France, 123 mins., Debussy, Pyramide International

14:00 *Alleluia*, Directors Fortnight, Belgium, 92 mins., Olympia 3, Snd - Groupe M6; ***Anna's Gate***, France, 82 mins., Palais C, Wide House; ***Blind***, Norway, 95 mins., Palais I, Versatile; ***Deadly Virtues***, United Kingdom, 90 mins., Palais E, Jinga Films; ***Faults***, USA, 99 mins., Olympia 4, Hanway Films; ***Fishing Without Nets***, USA, 109 mins., Arcades 2, Altitude Film Sales; ***Insecure***, Acid, France, 83 mins., Riviera 3, UDI - Urban Distribution International; ***Les Héritiers***, France, 100 mins., Olympia 5, Tfi International; ***Only Child***, China, 88 mins., Gray 1, Beijing Sun Dance Co., Ltd; ***Programme Court - Metrages 2***, Critic's Week, 140 mins., Miramar, Semaine De La Critique; ***Showrunners***, 90 mins., Gray 5, Submarine Entertainment; ***The 7th Dwarf***, Germany, 80 mins., Riviera 1, Global Screen Gmbh; ***The Identical***, USA, 107 mins., Lerins 2, Vision Films; ***The***



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Storm Within, Canada, 95 mins., Palais G, Devilworks; **Things People Do**, USA, 110 mins., Olympia 7, Celluloid Dreams / Nightmares

14:15 Le Meraviglie, Competition, Italy, 110 mins., Salle Du 60Eme, The Match Factory

14:30 The Scent of Lemon At Dawn, Iran, 48 mins., Palais B, Documentary And Experimental Film Center; **These Final Hours**, Directors Fortnight, Australia, 86 mins., Theatre Croisette, Celluloid Dreams / Nightmares

15:00 Foxcatcher, Competition, USA, 130 mins., Lumiere, Panorama Media/Annapurna; **Turist**, Un Certain Regard, Sweden, 120 mins., Bazin, Coproduction Office

15:30 Buddy, Germany, 94 mins., Arcades 3, Beta Cinema; **Concerning Violence**, Sweden, Riviera 2, Films Boutique; **Eva Braun**, Italy, 82 mins., Palais H, Wide; **Fantasia**, Un Certain Regard, China, 85 mins., Lerins 1, Les Films Du Losange; **Inferno**, Slovenia, 100 mins., Palais J, Slovenian Film Centre; **Inside a Fried Chicken**, 9 mins., Riviera 3, 26/2 Productions;

Life Tracker, USA, 102 mins., Palais B, California Pictures, Inc.; **On Tender Hooks**, United Kingdom, 70 mins., Palais F, Jinga Films; **Patch Town**, Canada, 85 mins., Riviera 4, Reel Suspects; **Road**, United Kingdom, 99 mins., Star 3, The Works International; **Tevanik**, Armenia, 81 mins., Palais D, Fish Eye Art; **The Boy and the World**, Brazil, 80 mins., Gray 4, Elo Company; **The Last Showing**, United Kingdom, 89 mins., Star 4, Sc Films International; **The Two Faces of January**, United Kingdom, 98 mins., Arcades 1, Studiocanal; **Wild Tales**, Competition, Spain, 122 mins., Olympia 6, Film Factory Entertainment

16:00 A Cry From Within, USA, 94 mins., Lerins 2, 7 & 7 Producers' Sales Service Ltd.; **A Golden Boy**, Italy, 102 mins., Gray 1, Rai Trade; **Amour Fou**, Un Certain Regard, Austria, 96 mins., Riviera 3, Coproduction Office (Paris); **Blue and Not So Pink**, Venezuela, 110 mins., Palais G, Centro Nacional Autonomo De Cinematografia; **Blue and Not So Pink**, Venezuela, 110 mins., Palais G, Media Luna New Films Ug; **Boccaccio in Havana**, Cuba, 90 mins., Gray 5, Icaic - Productora Internacional; **Flying Home**, Belgium, 95 mins., Riviera 1, Media Luna New Films Ug; **Goal of the Dead**, France, 115 mins., Olympia 7, Films Distribution; **Hard to Be a God**, Russia, 177 mins., Gray 3, Capricci Films; **Maestro**, 84 mins., Arcades 2, Rezo; **Nelson Mandela: The Myth and Me**, 86 mins., Palais K, National Film & Video Foundation Of South Africa; **Neuland (Unknown Territory)**, Switzerland, 93 mins., Palais C, Rise And Shine World Sales; **Open Windows**, Spain, 100 mins., Olympia 4, Wild Bunch; **Rio I Love You**, Brazil, 98 mins., Olympia 5, Westend Films; **Vestido de Novia**, Cuba, 100 mins., Palais E, Habanero; **Winter Sleep**, Competition, Turkey, 196 mins., Olympia 3, Memento Films International (MFI); **Working**

the Crowds, France, 120 mins., Palais I, Marche Du Film

16:30 Bird People, Un Certain Regard, France, 127 mins., Debussy, Films Distribution; **The Rover**, Out Of Competition, Australia, 102 mins., Salle Du 60Eme, Filmnation Entertainment LLC

17:00 Life Itself, USA, 116 mins., Bunuel, Magnolia Pictures & Magnet Releasing; **Mange Tes Morts**, Directors Fortnight, France, 94 mins., Theatre Croisette, Capricci Films; **When Animals Dream**, Critic's Week, Denmark, 84 mins., Miramar, Gaumont

17:30 Banklady, Germany, 117 mins., Riviera 2, Global Screen Gmbh; **First Snowfall**, Italy, 105 mins., Star 3, Adriana Chiesa Enterprises; **George A. Romero's "Dawn Of The Dead" 3-D**, USA, 128 mins., Arcades 1, New Amsterdam Entertainment, Inc.; **Inbetween Worlds**, Germany, 103 mins., Arcades 3, The Match Factory; **Jauja**, Un Certain Regard, Argentina, 108 mins., Bazin, NDM; **Muet**, Turkey, 90 mins., Palais J, Adelaware Company Karabulut Production Film USA; **Oliver's Deal**, Spain, 95 mins., Gray 2, Dreamcatchers; **Rushlights**, USA, 98 mins., Palais F, Moonstone Entertainment / Prestige Films; **Sensitive Floor**, Iran, 88 mins., Palais B, Farabi Cinema Foundation; **Streif**, Austria, 90 mins., Palais H, Red Bull Media House; **The Chair of Happiness**, Italy, 92 mins., Gray 4, Rai Trade; **The Go-Go Boys**, Cannes Classics, Israel, 88 mins., Star 4, Other Angle Pictures; **The New Wilderness**, Netherlands, 97 mins., Palais D, Atlas International Film Gmbh

18:00 13, Iran, 90 mins., Palais E, Visual Media Institute; **24 Days**, France, 110 mins., Olympia 4, Kinology; **Beautiful Youth**, Un Certain Regard, Spain, 106 mins., Olympia 6, NDM; **Beta Cinema Private Screening**, 88 mins., Gray 1, Beta Cinema; **Frog Kingdom**, China, 86 mins.,

Riviera 3, Golden Network Asia Ltd; **Gente de Bien**, Critic's Week, Colombia, 90 mins., Arcades 2, Evidencia Films Y Producciones Ltda.; **Jackhammer**, Canada, 109 mins., Gray 5, Swimming Wings Productions Inc; **Kamasutra 3D**, India, 100 mins., Palais K, Gj Entertainments Mfze; **Magicarena**, Italy, 85 mins., Palais C, Wide House; **Nice And Easy**, France, 93 mins., Star 2, Gaumont; **Nicholas On Holiday**, France, 102 mins., Star 1, Wild Bunch; **Redirected**, United Kingdom, 97 mins., Olympia 5, Content Media Corporation; **The Fatal Encounter**, South Korea, 120 mins., Lerins 2, Lotte Entertainment; **The Second Game**, Romania, 97 mins., Palais I, Romanian Film Centre; **The White Storm**, Hong Kong, 134 mins., Riviera 1, Universe Films Distribution Co. Ltd

18:10 Kuiba, China, 83 mins., Palais G, Vasoon Animation Co.,Ltd

18:15 Superegos, Austria, 50 mins., Olympia 7, Films Distribution

19:00 Foxcatcher, Competition, USA, 130 mins., Lumiere, Panorama Media/Annapurna

19:15 Cartoonists : Foot Soldiers Of Democracy?, Out Of Competition, France, 105 mins., Salle Du 60Eme, Kinology

19:30 Ardor, Out Of Competition, Argentina, 90 mins., Bunuel, Bac Films; **Cold In July**, Directors Fortnight, USA, 109 mins., Theatre Croisette, Memento Films International (MFI); **Song From The Forest**, 96 mins., Arcades 3, Deckert Distribution Gmbh

20:00 Blue Family, USA, 90 mins., Palais H, Golden Ceiba Productions; **Sacred Journey Of The Heart**, USA, 86 mins., Palais B, 2 Bulls On The Hill Productions; **The Kindergarten Teacher**, Critic's Week, Israel, 120 mins., Miramar, Le Pacte;

The Woods Are Still Green, Austria, 107 mins., Palais D, Artdeluxe Gmbh; **Vengeful Heart**, Vietnam, 100 mins., Palais J, Vietnam Media Corp. / Bhd Co, Ltd

20:30 Closer to the Moon, Romania, 110 mins., Olympia 5, Celluloid Dreams / Nightmares; **Extra Sense**, Thailand, 90 mins., Palais C, Pastelblue Studio; **Hot Road**, Japan, 119 mins., Palais G, Shochiku Co., Ltd

22:00 Overlord, Cannes Classics, United Kingdom, 84 mins., Bunuel, The Criterion Collection/Janus Films; **These Final Hours**, Directors Fortnight, Australia, 86 mins., Theatre Croisette, Celluloid Dreams / Nightmare; **Xenia**, Un Certain Regard, France, 123 mins., Debussy, Pyramide International

22:30 A Hard Day, Directors Fortnight, South Korea, 111 mins., Arcades 1, Showbox / Mediaplex, Inc.; **Maps to the Stars**, Competition, Canada, 148 mins., Lumiere, Entertainment One Films International; **The Winedancers**, France, 110 mins., Palais F, Godam Films; **When Animals Dream**, Critic's Week, Denmark, 84 mins., Miramar, Gaumont

TUESDAY MAY 20

00:00 Darkness by Day, Argentina, 76 mins., Star 1, M-Appeal World Sales Ug

8:30 Two Days, One Night, Competition, Belgium, 95 mins., Lumiere, Wild Bunch; **When Animals Dream**, Critic's Week, Denmark, 84 mins., Miramar, Gaumont

9:00 Queen and Country, Directors Fortnight, United Kingdom, 114 mins., Theatre Croisette, Le Pacte

9:30 21 Years: Richard Linklater, USA, 90 mins., Gray 4, Wood Entertainment; **A Christmose Story**, Netherlands, 85 mins., Palais J, Attraction Distribution **THIR**

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A woman's silhouette in profile, looking out over a city skyline at sunset. The city lights are visible in the background, and the sky is a mix of orange and blue.

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Dors attended the 1956 festival with Palme d'Or contender *Yield to the Night*, in which she played a murderer.

In 1956, Diana Dors Made Quite a Splash

THERE WAS ONLY one Diana in 1950s England and she wasn't a princess.

Diana Dors (born Diana Mary Fluck in Swindon in 1931) was almost universally referred to as "the British Marilyn Monroe" and herself once said she was "the only sex symbol Britain has produced since Lady Godiva." The actress acquired the unofficial title "Queen of Cannes" when she attended the 1956 fest with the competition drama *Yield to the Night*, now known as *Blonde Sinner*. The media attention she attracted in France led to a trip to Los Angeles, where her husband, Dennis Hamilton, arranged a poolside press conference at a Spanish-style villa to announce her signing by RKO Pictures. It was an inauspicious beginning to a Hollywood career: Somehow Dors and Hamilton were pushed into the pool and, before a crowd that included gossip columnists Hedda Hopper and Louella Parsons, plus stars Lana Turner, Ginger Rogers, John Wayne and Doris Day, Hamilton angrily tried to punch a photographer who was snapping a shot of the scene. In the end, Dors returned to England after doing only one movie with RKO. She performed in cabaret shows, recorded records and appeared in TV and films until her death in 1984 at 52 from ovarian cancer.

— LAUREN ALVAREZ

THE *Hollywood* REPORTER

Diana Dors Charges Libel, Contract Breach In Suing RKO For \$1,275,000

Double-barrelled legal action has been levelled by Diana Dors against RKO Teleradio Corp. and RKO exec John B. Poor, alleging libel and breach of contract. Actions, seeking totals of either \$1,275,000 or \$1,200,000, were filed Feb. 5 in Superior Court through attorney Frank L. Mankiewicz, naming Miss Dors and Treasure Prods., of which she's prexy, as plaintiffs.

Suits were filed and sealed at that time, to allow plaintiffs to attach various monies due RKO from motion pic-

David Lown President Of Intercontinental TV

New York. — David Lown, just resigned as director of the Telesales Department of NBC, has joined Intercontinental Television, S.A., as president



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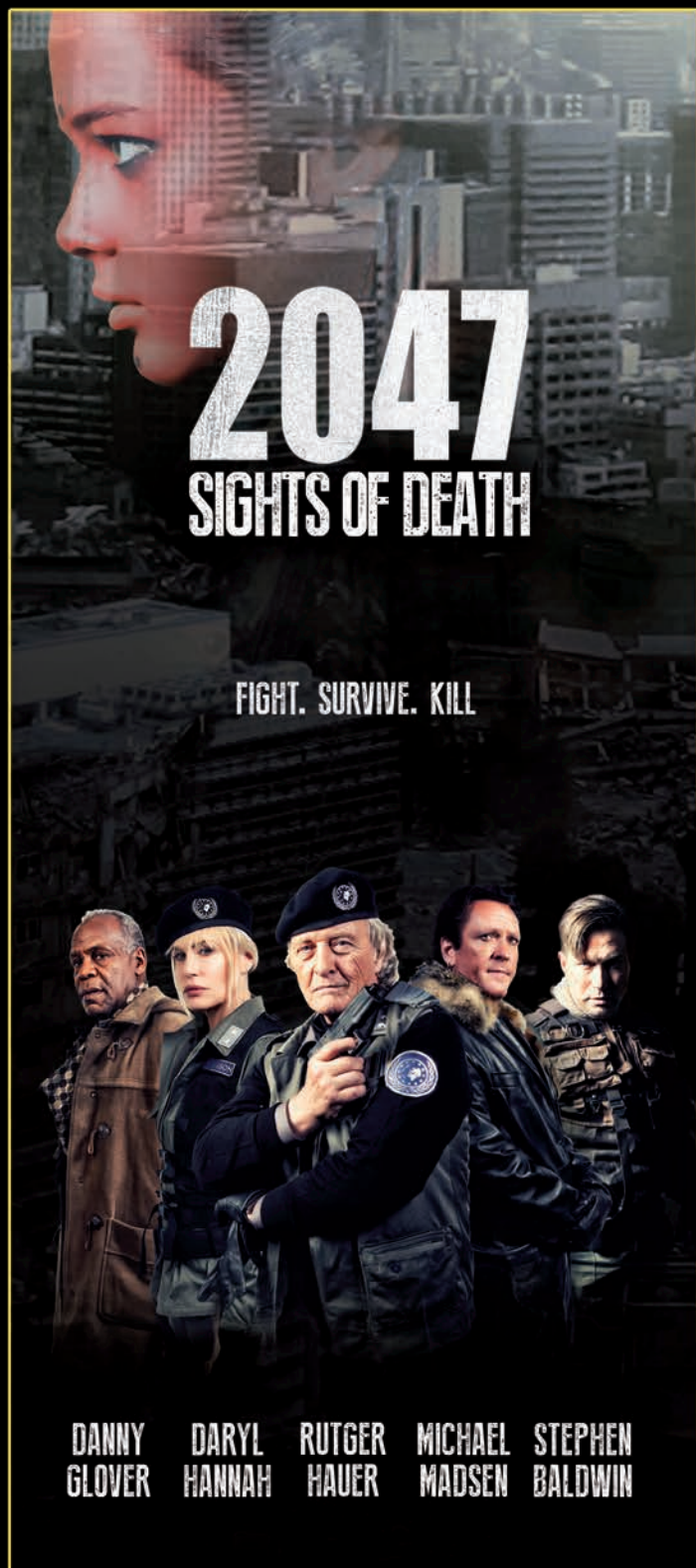
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